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THE
ART-JOURNAL.



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THE ILLUSTRATIONS.

1. DRAWING THE NET AT HAWESWATER. Engraved by J. C. ARMITAGE, from the Picture by JACOB THOMPSON, in the possession of the Hon. Sir BALIOL BRETTE.
2. STA. BARBARA. Engraved by H. MEER, from the Picture by JACOPO PALMA, IL VROCHIO.
3. "NIGHT'S SWIFT DRAGONS OUT THE CLOUDS FULL FAST." Engraved by W. ROFFE, from the Sculpture by J. G. LOUGH.

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THE ART-JOURNAL.



LONDON, JUNE 1, 1870.

THE ROYAL ACADEMY.

ONE HUNDRED AND SECOND EXHIBITION.



HE handsome new dwelling in Piccadilly is open a second time for the annual exhibition of modern Art; and again it is hard to determine whether more is due to the admirable architecture of the rooms or to the excellence of the works displayed. Perhaps it

is safe to infer that the imposing effect gained is the result of combined causes. As to the pictures, the general impression seems to be that the collection barely reaches average merit. And yet, after detailed examination, it becomes apparent that the falling away is not among the many, but among the few; not among the miscellaneous multitude of outsiders, but among the elect of the Academy. The absence of leading and striking pictures is this year a distinguishing feature of the exhibition; and, what is worse, works which are large and ought to be leading prove disappointing in Art-quality: an example in point being SIR EDWIN LANDSEER's picture of 'Queen Victoria meeting the Prince Consort on his return from Deer Stalking in the year 1850.' Indeed, scarcely an Academician or Associate rises above the level of earlier achievements. And it so mischances that a recent measure, the creation of honorary foreign Academicians does not bring the accession of strength anticipated. It is almost incredible that the total result gained by the election of six of the most distinguished artists on the Continent of Europe is the addition to the exhibition of two pictures and no more. And these two by M. GÉRÔME are already too well known to be accepted as novelties. Strange is it that neither M. GALLAIT nor M. MEISSONIER, though at this moment present in another gallery, has made any response to the overtures of the Academy. It follows as a consequence of these misadventures that the exhibition owes much—even more than in former years—to the "Labor et Ingenuum" of outsiders. It cannot but strike the world, indeed, that this motto, adopted for the catalogue, is peculiarly inappropriate at a moment when the fruits of labour and of talent are more than commonly inconspicuous in the ranks of the Academy. Fortunately, however, weak forces may be recruited by volunteers arrayed within these rooms. The pictures exhibited by Mr. Hodgson, Mr. Marks, Mr. Frederick Walker, and Mr. Peter Graham, sufficiently indicate that the forty Academicians and

the twenty Associates do not quite monopolise or exhaust the available talents of the country. It is, in fact, the new comers who bring year by year to this annual gathering its chief novelty and interest; and, indeed, such accession of vitality may be accounted as in the ordering of providence; for when we find the leaders are stricken, when we have to mourn even since last these rooms were thrown open, the loss of two honoured chiefs borne to their rest, we may be permitted in sadness, yet in hope, to turn from the dead to the living, from the aged to the young. It is then a consolation to discover, notwithstanding losses from time to time sustained, that English Art, as here seen in its great annual gathering, maintains its freshness and healthiness, its variety and its vigour.

GALLERY NO. I.

This first room is as a prelude or introduction to the collection, it strikes the keynote to the whole performance. On entering, the eye is pleased by the general aspect of things. The room is handsome and well-proportioned—as, indeed, are all the rooms. The walls are of a warm russet, the floor is in parquetry, the ceiling is vaulted in construction, and tastefully decorated. We incline to think that the gallery would wear a more furnished appearance if a greater number of pictures had gained admission. The walls are really scantily clothed, in some parts the pictures being only two deep, yet the hanging is judicious; the works are well-balanced in size, subject, and colour. In this first gallery four Academicians contribute five works; three Associates, three works; fifty-nine outsiders, sixty-five works. Total number of pictures seventy-three.

The principal picture of W. F. YEAMES, A.R.A., deservedly commands a conspicuous position in this first room. 'Maundy Thursday' (17) is marked by the known merits of the master. On Holy Thursday, in many a castle hall, it used to be the custom for the noble mistress, assisted by her hand-maidens, to wash the feet of poor women, wait on them at table, and afterwards send them home comforted with food, raiment, and other good things. Such is the olden custom of foot-washing which forms the subject of this impressive picture. And the poor women—studies worthy of Van Eyck—here seated, evidently believe that foot-washing is the right sort of thing. They are attentive and reverently expectant, as though, indeed, some sacred rite was about to be performed upon their person; and in this strength and individuality of expression the artist allies himself with the old German masters; an earnest school to which he has already shown himself inclined. The picture would have borne more study and detail in the draperies; and the highest lights, that is, the whites, would be more agreeable if they had been warmed with yellow tones, rather than left cold as now in crude bluish hues. Altogether, however, this honest work will advance the painter's reputation. Mr. STOREY has some points of contact with Mr. Yeames: both are, in what is termed the St. John's Wood school. Mr. Storey exercises a quiet humour and a sly satire, even in the 'Dust' (11), which is painted up to the sentiment, "If music be the food of love, play on." In this unobtrusively simple composition, wherein the incidents fall out easily, the spectator is amused at the expense of the performers, especially of the old fellow who strums on the piano. Once more, in the management of greys and in the general diffusion of light we see a

similitude to the Dutch masters, more particularly to De Hooche. Light streaming in at an open door—a happy effect here treated skilfully—is characteristic of the Dutch school. The pictures of Mr. Storey are seldom wanting in sensitive subtlety. Close at hand, we observe 'A Capri Mother' (20), somewhat French, and yet near to nature, by W. MACLAREN. Also, by the same artist, from whom we shall look for sequence to the promise here made, is a remarkable 'Head of a Capri Girl' (71); very fine are the turn of the head and throat, and the general treatment. N. TAYLER is, if we mistake not, another new comer; and his contribution, 'Contadini returning from Rome' (66), has obtained, as it deserves, a place on the line; the figures are painted with firmness and with force; the style bids fair to be a little out of the common. Under the existing facilities for foreign travel, and for study on the Continent, it can scarcely, indeed, be a matter of astonishment that each year brings to the Academy new modes of treatment. The four artists named in this paragraph Yeames, Storey, MacLaren, and Tayler, whether they have studied abroad or at home, have certainly not borrowed much from their English contemporaries. The last mentioned we presume to be son of Mr. Frederick Tayler, President of the Water-Colour Society.

Mr. VALENTINE PRINSEP is certainly improving: 'The Death of Cleopatra' (16), a bold attempt, is not obnoxious to refined taste. The scene is described in Plutarch's Lives. Cleopatra is found lying stone dead before the tomb of Antony on a throne of gold, set out in royal ornaments. Iras, one of the women, lies dying at her feet; and Charmion, who has been adjusting her mistress's diadem, scarcely able to hold up her head, is ready to fall. This terrible drama Mr. Prinsep has enacted with some power and no small pomp. An Egyptian temple forms a stately background to the figures. The colour is gorgeous, yet scarcely overdone: the artist has, in fact, an eye almost Oriental in its love for richest harmonies; sometimes, though scarcely here, he indulges in an excess of colour needing mitigation. We could still desire more delicacy of touch, more completeness in execution. That the artist has a manner peculiar to himself, independent and defiant, is proved by a portrait, singularly original and eccentric, of 'Miss Mary Wyndham' (26). 'Souvenir d'Orient' (9), by E. PORTAELS, has points of reciprocity with the essentially Oriental Art of Mr. Prinsep. Here we have a heroine of romance; the colour is forced up to a high pitch, and yet fails of being quite good: the figure pretends to much, and yet signifies little, and that little is not very artistic. The style is Belgian, and essentially un-English. M. Portaels by this time is pretty well known in London, and yet the pictures he has sent over to this market barely substantiate the reputation he has long enjoyed in his own country. Among the works exhibited this year "by command of the Queen" 'Children's Heads' (55), by a foreigner, M. BAURELLE, is, perhaps, the least objectionable. Indeed, these pretty little heads have a colour and transparency in flesh tones, which pleasantly recall the manner of Rubens and Reynolds. C. N. HEMY, who dates from Antwerp, is also conspicuous by his foreign style, and that scarcely to his disadvantage. 'The Rebec-Player' (4), is by sombre colour, severity of form, and general mediocrity, allied to the style of the late Baron Leys. Indeed this consanguinity



in taste is not extraordinary, seeing that the two artists were fellow-townsmen. Though we commend Mr. Hemy's effort, we may be permitted once more to remark that we do not see why people should always be ugly just in proportion as they are good. Teachers of philosophy say on the contrary, that goodness and beauty are in the order of providence inseparably joined. Ugly people may be an inevitable necessity in the world, but that they should be deliberately thrust upon the eye in pictures is a gratuitous offence which deserves denunciation whenever committed. Upon the walls of the Academy there have been within the last year or two a smaller percentage of ugly figures than formerly under the threatened tyranny of Pre-Raphaelitism, and we hope the number may still further diminish.

J. E. MILLAIS, R.A., this year appears in unaccustomed force, as we shall in the sequel have to show. For the present we remark on one of his failures, the portrait of 'John Kelk, Esq.' (48). The execution is vigorous to a vice, and the colour might with advantage have been more tender in tone. The head, however, has forcible outlook from the frame, and the hands respond to the expression of the features. Mr. SANT, R.A. Elect, also appears in this first room, and that somewhat too strongly. 'James Shaw, Esq.' (60), is ruddy in colour, and effective almost to a fault. There are also present within these four walls other painters who find it difficult to be quiet. 'Playmates' (68), by J. HAYLLAR, is meretricious. 'Music' (2), by A. JOHNSTON, is after a pleasing but empty drawing-room style; and a figure by the same artist from Milton's "Penseroso," strikes the eye as at once poetic and conventional. The style to which Mr. A. Johnston is committed aims at popularity at the expense of simplicity; and yet it misses its mark: the public incline less than formerly to showy artificial sentiment.

We gladly greet again Mr. E. OPIE, of St. Agnes, Cornwall, identified with 'The Cornish Wonder,' who took London by surprise, attained "terrific popularity," was lecturer on painting at the Royal Academy, and husband of Amelia Opie, the quakeress and novelist. John Opie, R.A., was born in the parish of St. Agnes, Cornwall, and it seems an interesting coincidence that the picture before us, 'The Village Violinist' (25), also comes from St. Agnes. The high Art of the Academician was always rude, and so also has been the more naturalistic style of the younger aspirant to fame. Yet does Mr. E. Opie show advance since we met him last. His manner has off-hand power: if it disdain neatness or smoothness, it has confidence and mastery. The style is larger than the Dutch, it has somewhat of the Scotch; as for the Cornish, it is not yet recognised as a school. Mr. E. Opie will always deserve consideration whenever he chooses to make an appearance in London. Mr. GALE exhibits a picture, 'Cupid's Ambassador' (13), which is, more in the Dutch style than heretofore. A commendable effort, 'The Pet Child' (69), by A. BROCKS, is after Scotch rustic fashion. Again, within the limits of these small canvases we come upon another changed aspect in Mr. G. B. O'NEILL's 'Fourteenth of February' (70), a work bright and pretty, careful and refined. This Mr. O'Neill—not the Associate, be it observed—seems often on the verge of success: he teaches us to expect something more than has yet been attained. Again, among the cabinet

pictures of this first room, yet another style comes into view, in 'Baiting the Lines' (65), by A. H. MARSH. This is the hard, literal manner which, at the present moment, is supposed to stand for uncompromising truth—a truth that has merits in common with coloured photographs. Two small pictures by Mr. F. D. HARDY are, as usual, among the best examples of the Anglicised Dutch school to be found in the Academy.

This introductory room is aptly devoted to novitiates; and it is pleasant to see how creditable an appearance is made by young artists of promise: such as F. W. W. TOPHAM, F. HOLL, Jun., C. W. HERBERT, J. A. VINTER, C. E. HALLÉ, and Miss STARR. Young Mr. TOPHAM, whom we have in previous exhibitions found occasion to commend, is this year a little disappointing: 'St. John's Day, Venice' (10), hardly escapes parody on Veronese; the work were better with less red and more repose. Neither will it be considered that young Mr. HOLL has advanced since last year. Yet serious and sincere is the composition which carries the text, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith" (42). The execution, however, strikes us as being too broadly generalised; a finish consonant with delicate shades of feeling would add to the value of the work. Neither can we account as wholly satisfactory young C. W. HERBERT's clever conscientious study, 'Homeward after Labour' (31). The picture is thin, the canvas looks skinned, as if denuded of atmosphere. Mr. C. W. Herbert would do well to look attentively to the treatment of eastern scenes by French artists. Among comparative juveniles we would also commend C. E. HALLÉ and J. A. VINTER, seen by creditable portraits. But of portrait-studies the most remarkable is that of 'J. E. Pfeiffer, Esq.' (3), by Miss STARR, known as a gold medallist of the Academy. The handling is most masterly, the colour superb; indeed, at first glance, we thought the head must be by G. F. Watts. The colour is laid on thickly, yet liquidly; and a firm free hand has modelled the form roundly, softly, yet strongly.

This introductory room is, this season, as it was last, set apart to landscapes of more than average merit, as if the hangers wished at the outset to make amends for the injustice under which landscape-Art has long suffered in the Academy. The first entry in the catalogue is 'A Rift in the Gloom, Glen Sannox' (1), by G. E. HERING: the scene is grand, both as to earth and sky, and yet the execution has a smallness and a timid care scarcely consonant with grandeur. The artist is more esteemed in effects of poetic placidity. To our delight, Mr. J. DANBY has passed into a new strain of melody (8); we had feared his boast might be that, like Paganini, he could satisfy the public by playing upon one string. At all events, he has now effected a transition from gold to silver, and the tones he evokes out of the fresh key are delicious. The evanescent dance of colour on the sportive waves is lovely. Strange is the perversity of talent: some artists study rainbows, others delight in fogs; and of the latter is H. MOORE, as once more evident in 'Sea: Fog coming on—Evening' (63). No effect can be more convenient than a fog, though some few aspects may be more exhilarating; it saves trouble, dispenses with realistic detail. Mr. Moore has great talents, but they lack varied experience. Between fog and smoke the difference is not vast; and so we may cross the room

and pass from the fog of the sea to the smoke of the metropolis, as delineated with ample justice by W. L. WYLLIE, in his picture of 'London from the Monument' (14). The city seems as a vast pandemonium. The picture is undoubtedly clever, and yet disagreeable. As its companion, hangs Mr. MACCALLUM's 'London Bridge and St. Paul's' (21), wherein most to be admired is the drawing of the river-craft. Another picture which divides land and water is 'Ilfracombe, from Billage Point—the first heave of the ground sea' (33), by J. G. NAISH. This conscientious uncompromising painter, excluded from last Academy, at length obtains his due. The bold coast of North Devon is mapped out decisively, and the blue brimful sea comes close to the walls of rock: the hitherto east-iron manner of the artist obtains mitigation, and of his power and perseverance there can be no question. We may commend a vigorous, but not very artistic, study, 'Driftwood, after a Storm' (73), by R. S. BOND. Of Mr. DAVIS we shall speak presently. The artist confesses to French influence in 'Midsummer Twilight' (41). Flowers, by the ladies MUTRIE, are the best of their kind, and 'Japanese Chrysanthemums' (37), by Miss A. F. Mutrie, present pleasant novelty. Mr. ANSDALL, in 'Craft and Confidence' (51), serves up afresh, with renewed violence of colour, old studies of sheep, fox, and lambs. Perhaps the study which in this room leaves most lasting impression is 'Clare, Ireland—the wind going down with the sun' (45), by J. BRETT. supremely lovely are the tones of blue in a sky across which float delicately-pencilled clouds, varied in form and distance. The water, too, is worthy of observation: the waves tumble onwards, heavily breaking into white crests at their summits. The sea is troubled, though the wind has fallen into rest. Mr. Brett is one of the very few artists who gives us fresh insight into nature.

GALLERY NO. II.

Our description of Gallery I. applies generally to Gallery II.; the pictures only are different, the good effect gained is the same. The chief places are well occupied by such principal works as 'Fortunes,' by G. D. LESLIE, A.R.A., 'Vultigeur,' by Sir EDWIN LANDSEER, R.A., and 'The Flood,' by J. E. MILLAIS, R.A. Landscapes also are in strength, especially subjects from Scotland, by Peter Graham, J. MacWhirter, and Sir George Harvey. Here also appears one of M. Gérôme's sensational scenes. The eye is also drawn to some pre-eminently artistic portraits, such as 'The Sisters,' by Sir FRANCIS GRANT, and the head of 'Mr. Burns Jones,' by G. F. WATTS, R.A. The following is a summary of the contents of the gallery—Nine Academicians, including M. Gérôme as "Honorary Foreign Academician," exhibit nine pictures; four Associates, four pictures; forty outsiders, forty-four pictures; total fifty-three artists and fifty-seven pictures.

J. E. MILLAIS, the most versatile of artists, brings to the gallery a surprise, a sensation: the 'Flood' (91) depicts a kind of modern infant Moses: broken away from the moorings, the infant and cradle are dashing down a rattling flood, muddy and golden as Nile waters. The trees are dripping with rain as in the days of the Deluge, and people are betaking themselves to boats to escape drowning. The flood already reaches the windows of a farmhouse. The idea is a happy one, and the picture, as a picture, is superbly painted, after the artist's latest manner. The

accessories accordingly are alight, though perhaps scarcely slighted; the painter evidently gains his ends easily, and being content with the result, he does not care to give himself more trouble. The chief pains are here properly bestowed upon the infant, and effect is sought by contrast and studied opposition between the force and finish on the figure and the broad generality in which the accessories are left. Mr. Millais is probably right in keeping his background in subordination, though in the days of his pre-Raphaelitism he would have forced it up with obtrusive detail. The present treatment, though here pushed rather far, is, we are convinced, the right one. The sentiment of pity and concern is intensified when the spectator observes how the child here cast loose upon the waters has been tenderly nurtured and cared for. It was needful that the baby should be made sufficiently pretty to be loved, otherwise its fate would awaken little emotion. The picture has been well thought out.

'Fortunes' (104), by G. D. LESLIE, A.R.A., is a composition most fortunate and fascinating. A bevy of charming young maidens amuse themselves by tossing flowers into a running stream, to try their fortunes in love. It is a summer day, the air is balmy, the light silvery, and the hearts of these pretty girls, though touched possibly by tender passion, are happy as the day is long. The scene is well suited to the painter's style; he casts a soft silvery haze, as of sentimental reverie, over the landscape; figures, and grass, and trees, are brought into tender tones, and reduced to a certain placitude of pictorial effect. Quietude is in the painter's pictures uniformly maintained; silence is seldom broken; even here, among these girls, there is no chattering. The sentiment is that of love in idleness; the subject is treated with dreamy dalliance, gracefully and agreeably, even the colours have a sentimental hue which shuns positive intensity, and abhors decisive contrast. Somewhat of this monotone of sentiment usually afflicts the figures with which Mr. SIMON SOLOMON peoples his pictorial compositions. 'A Youth relating Tales to Ladies' (77), is, for example, alarmingly lackadaisical. Certainly these "tales" could not have sparkled with wit, they do not provoke merriment. Mr. Solomon and Mr. Leslie need tonics, possibly even a course of bitters might be of service to their constitutions and compositions.

Mr. WYNFIELD's largest work in Gallery VI. is inferior to his small subject in this room, 'A Communication of Importance' (113). The old man, seated in a chair, reading the communication in question, is really a fine study. To seize with success a figure turned with its back towards the spectator is not easy; and yet here, the triumph over difficulties is little short of complete. The artist, who always paints soberly, ploddingly, is best when he does not, as in his large composition, 'Round the Fountain' (358), attempt to be brilliant or playful. 'The Gipsy's Halt' (82) is the most complex composition yet essayed by that clever, but unformed artist, young Mr. H. WEEKES. The picture is a medley; its component parts are kettles, children, horses, donkeys, dogs. It is true that a gipsy's encampment is thus made up, but such confusion is not Art. C. S. LIDDERDALE, who has found in our columns no less commendation than Mr. H. Weekes, is apt to fall into the opposite fault of bold simplicity. It was long ere he could be induced to put upon canvas more than a

solitary figure. In the picture which now obtains honourable position, 'A Prayer for those at Sea' (96), he is justified in the attempt to widen his sphere. These peasants at their devotions by a wayside cross are fairly well-painted in low tone and subdued colour. On the same wall hangs 'The Trial of St. Perpetua' (89), by C. GOLDIE; the subject is interesting, but the picture not strong. 'Water-lilies' (129), by Mr. LE JEUNE, A.R.A., is, as a matter of course, pretty and charming; and much to be commended for nice painting and earnest honest motive, is a figure of 'A Little Child at Prayer' (76), by A. STOCKS.

A few foreign pictures impart a flavour and spice to this room. Foremost, of course, is M. GÉRÔME's 'Death of Marshal Ney' (118), which, though we saw it a considerable time ago in a foreign gallery, we cannot object to see again; but if the only return for the concession of election of foreign members, be the loan of pictures which have already made their round through Europe, the Academy gets the worst of the bargain. This 'Death of Marshal Ney' (118) is almost too well-known to need description. The body lies prostrate, it has fallen heavily, not to rise again: the soldiers march along the city ramparts in unconcern. The tone of the picture is that of desolation, solitude, forsakenness: the manner is original and impressive. The next number in the catalogue points to 'Une Scène de Barricade' (119), one of the powerful, but not pleasing, efforts of A. LÉGROS. The "barricade" may be truly revolutionary, and yet eminently inartistic; worse! painted stones we have seldom seen. Then again the whole putting together of stones and figures is uncouth. Still the artist shows, as heretofore, uncommon power, especially in the modelling and expression of the heads, also in intense dramatic force in the figures. M. Legros seems to be in the way of mitigating what has been harsh and forbidding in his manner. As to his power there has never been a question. 'Sabbath Evening, Normandy' (98), by P. JACHMAN, wears a foreign look, as if of Dutch or Scandinavian pedigree: the manner may be commended. 'Evening' (125), by A. OSSANT, a striking effect of candle-light, is also evidently foreign: at home we do not venture on such effects unless we can succeed better. Neither is the room much benefited by M. TOURRIER's 'Henry II. of France and Diana of Poitiers witnessing the execution of a Protestant' (112). The composition has the advantage of being singularly like Mr. Calderon's success in a year long past, 'The Massacre on St. Bartholomew's Day.' We have seen M. Tourrier to greater advantage in the decisively naturalistic line. On the whole, this room has gained little by the admission of foreigners.

Portrait-painters begin to gather in force in Gallery No. II. Sir F. GRANT, P.R.A., favours the room with his presence: 'The Sisters' (92) are in his most felicitous manner. These heads have a grace and style not unworthy of Lawrence, they are sufficiently firm in form, and in colour free from chalkiness. We incline to think the least objectionable effort of H. O'NEIL, A.R.A., is the simple head, 'Fanny, the youngest daughter of W. P. Frith, Esq., R.A.' (128). Also for fidelity may be noted by Mr. DICKINSON, the head of 'Sir Charles Lyell' (109). Likewise attention is arrested by the vigorous portrait of the 'Rev. Dr. Candlish, Principal of the New College, Edinburgh' (90), by J. M. BARCLAY. For delicacy and refinement will be admired a figure in white

satin, 'Mrs. Reuter' (100), by R. LEHMANN: equally soft and pleasing in style is the portrait of 'Mrs. Ferdinand Huth' (84), by the Hon. H. GRAVES. Two heads at the top of the room are hung expressly to gain the attention they severally deserve. The one of 'Mrs. J. H. Bland' (103), by P. H. CALDERON, R.A., is brilliant in flesh, golden in hair, black in dress, grey in background. The effect gained may easily be imagined. The other work, equally striking in colour, though not quite so obvious in routine arrangement, is the portrait of 'Mr. E. Burne Jones' (107), by G. F. WATTS, R.A. The head is of marked individuality; the eyes, mouth, and beard are rendered with greater literalness than common with the painter, who usually tends even in his portraits to generic treatment.

But the finest portrait in this second room, is that, not of a man, but of a horse. Sir EDWIN LANDSEER has often been more showy, but perhaps never so solid and true as in the literal faithful delineation of 'Voltigeur, winner of the Derby and St. Leger, 1850, the property of the Earl of Zetland' (105). In the catalogue is appended the motto "A cat may look at a king," accordingly, a cat does presume to turn up her face at this kingly steed. The small incident or by-play helps to relieve the size of "Voltigeur," who otherwise stands in solitude. It was a bold thing to attempt on this scale a single horse doing nothing, unrelieved by action or episode; and we believe we may assert with confidence that there is but one artist in Europe who would come out creditably from so perilous an attempt. The drawing and modelling of this noble animal are firm and true; the play, too, of light and shade, and the modulation of colour, black touched by brown, are truly artistic. We are all the more glad thus to speak, because in the next room we shall encounter a work not worthy of Sir Edwin's high reputation.

The Scotch school of landscape is here in unwonted force: we encounter, by Sir G. HARVEY, P.R.S.A., Mr. MacWhirter, and Mr. Peter Graham, works displaying the merits and defects of that northern style which of late years has sought domicile in our southern capital. 'Inverarnan, Loch Lomond' (121), by the President of the Royal Scottish Academy, is best seen at a distance: here are the elements habitual to Scotch landscapes—mountains, mists, and shadows, greens, and greys, all rubbed in broadly and somewhat dirtily. This style would scarcely have obtained distinction if only sustained by Sir George Harvey. Neither is the manner this year much commended by Mr. MACWHIRTER. 'Day-break' (102) is inferior to the grand mountain study by which the artist made his *début* in last Academy. The foreground is slovenly, the water not in level, but the stormy sky has movement and motive; the rain clouds are clearing, the wind has swept an open sky: the picture is in response to the lines of Longfellow:—

"A wind came up out of the sea
And said, Oh mist, make room for me.
And hurried landward, far away,
Crying, Awake! it is the day.
It crossed the graveyard with a sigh,
And said, Not yet, in quiet lie."

But of this Scotch fraternity, the most Scotch, in the best sense of the term, is Mr. PETER GRAHAM. In this room hang his chief works 'Afternoon Clouds' (75) and 'Among the Hills' (108). Each is grand in desolation, as if nature were in danger of being starved and driven out of existence altogether, and resolved once again into darkness and chaos. 'Afternoon Clouds'

are rain-laden, broken by winds: the sea makes insidious inroad upon the flat resistless land; and a poor cottage, forlorn and solitary, as if the last or the first hovel in Scotland, takes shelter beneath a few scant and scrubby trees. The second scene equally lays hold on imagination: the mountains with savage serrated outline, seen through a wild rift in the clouds, are massive, grand, and black; around them the mists gather on the plain beneath; amid a tapestry of heather, brake, and grass, a shepherd leads his flocks. The execution is in keeping with the savage grandeur of the scene. Before quitting this room we note certain spectral mountains by moonlight (115), one of the most striking scenes we remember by A. GILBERT; also a harsh, defiant, masterly study of sea (126), by J. BRETT, whom we have already commended; likewise a black landscape, 'The Black Country' (83), by E. EDWARDS, an artist whom we prefer as an etcher; and, finally, a dolorous view of 'Venice' (87), by E. W. COOKE, R.A., whom we shall choose to meet in sunlight subsequently.

GALLERY NO. III.

This, the largest room, wherein the exhibition is naturally expected to reach a climax, is rather disappointing. The average merit of the eighty-seven works here displayed is undoubtedly high, but the exceptional merit as seen at the chief centres is low, and thus the gallery fails just at the points where it should be strongest. Moreover, this handsome architectural interior is of a magnitude likely to dwarf and render insignificant works of ordinary size. Indeed, the hangers have, at this crowning point in the exhibition, great difficulties to encounter, and it will always be a hard problem how to furnish or adorn the gallery to best advantage under all the exigencies necessarily involved. The principle seems to be established that each Academician and Associate shall, as far as practicable, be represented in this *Salle d'Honneur*, and this principle may, in its application, constitute a difficulty. Analysis of the contents gives the following results:—twenty-five Academicians send thirty pictures, fourteen Associates send fourteen pictures, forty outsiders send forty-three pictures. Total number of exhibitors seventy-nine, total number of works exhibited eighty-seven.

The most conspicuous work, 'Queen Victoria meeting the Prince Consort on his return from Deer Stalking in the year 1850' (152), by Sir EDWIN LANDSEER, we decline to criticise. Also there are some other contributions which it is more pleasant to pass over in silence.

We will commence with the picture by D. MACLISE, who, alas! will be seen upon these walls no more. 'The Earls of Desmond and Ormond' (197) is not unworthy of the master's fame. The composition is marked by his accustomed power, the action is dramatic, the drawing strongly pronounced, the details realistic. Mr. Dickens, at the Academy dinner, pronounced a well-timed eulogy on the genius and character of this manly, independent painter; and we have offered to his memory a tribute of respect and affection in our Obituary of the month.

Among the few historic pictures in the Academy, two of the most important we owe to E. M. Ward, R.A., and A. Elmore, R.A. 'Judge Jeffreys and Richard Baxter' (203) is in Mr. Ward's best style—vigorous, dramatic, realistic. The scene is described by Lord Macaulay. An information having been filed against Baxter, "the illus-

trious chief of the Puritans comes to Westminster Hall to make the request" "that he might be allowed some time to prepare his defence." Thereupon, we are told, "Jeffreys burst into a storm of invective: 'Not a minute' he cried, 'to save his life; I can deal with saints as well as sinners. There stands Oates on one side of the pillory, and if Baxter stood on the other, the two greatest rogues in the kingdom would stand together.' In Mr. Ward's picture, Oates in the pillory is seen in the distance by way of episode. The principal action of the piece lies between the judge on the bench and the prisoner at the bar, and very striking is the contrast of the fiend-like Jeffreys hurling thunders, with the saint-like Baxter patient and enduring. In the centre of the picture stand Lady Ashurst and her little daughter, a group of great beauty and tenderness. The artist has also managed with skill the figure of the advocate; the study of drapery is remarkably fine; the black robe and also the statuesque firmness of the figure are of much use to the composition. Mr. Ward has not been seen in such force for some years: his picture is, unquestionably, one of the very best of our time and school. In the Water-Colour Gallery is a replica, from the wall-painting in the Houses of Parliament, 'The Acquittal of the Seven Bishops' (638). And in Gallery No. VI., should be observed 'The Daughter of a King' (363), which, in an abridged form, has been engraved in *The Art-Journal*. The studied style of Mr. Elmore also this year brings forth good fruit: 'Louis XIII. and Louis Quatorze' (161) is striking as a scene, and successful as a picture. The little Dauphin of France having been christened, is brought to the bedside of his dying father. "What is your name?" asked the sick monarch. "Louis Quatorze!" was the precocious reply. "Not yet, my boy," observed his parent. This pretty, touching incident, is well expressed in pictorial form. The study of the sick man's head, and of the upraised hand, attenuated, enfeebled, is magnificent. The other side of the picture has been made, for sake of contrast, strong in colour, abounding in health, and attractive by beauty. The quiet passages are the most commendable: some reds and blues are rather violent. Space will not permit us to do more than simply record the presence of two other works by Mr. Elmore: in the Lecture-Room hangs 'An Arab Toilet' (986), and in Gallery No. V. 'There is no greater grief or misery than the remembrance of our happy days' (336).

Mr. WATTS and Mr. MILLAIS, the hangers have pitted one against the other: 'Fata Morgana' (193), by the former, and 'The Knight Errant' (202), by the latter, equally ostentatious of nudity, take the spectator by surprise. Neither is objectionable on the score of morality, the art-treatment being sufficiently high and chaste to take the figures out of the region of sense into the sphere of imagination. The forms and the compositions of Mr. Watts are usually so abstract and generic as to be removed far away from actual nature: and this constitutes their defect as well as their merit. Thus this scene would appear to be reflected from some old canvas by Titian or Rubens, rather than taken from the life. The exceptional merits of the work, for Mr. Watts stands alone among modern painters, are deep and sombre concords of colour, studied harmonies in the composing lines, and ardour of imagination in conception. The manner and the aim of Mr. Millais are avowedly different, and though magnificent

as a colourist, his colour has little in common with that of Mr. Watts. It is taken from the life; the blood is warm in the veins, the pulse vibrates along the tissues. Indeed, the manner is almost too real for the treatment of the nude, which, in fact, the artist has never before attempted. Mr. Leighton's 'Venus' was as cold as marble: the lady here bound to a tree is scarcely chaste as unsunned snow. We seem to wish that she would put on her clothes, and that because she evidently has been in the habit of wearing clothes. Whereas the figures in the best antiques, and likewise in the drawings of Raphael, are clothed in a beauty all sufficing, and live and move as beings endowed by nature with attributes removed from common earth. In this female figure Mr. Millais has just escaped failure, and nothing more. How much finer is the knight, armour clad, who comes to the lady's rescue!

F. H. CALDERON, R.A., has one quiet picture, 'The Orphans' (143). A girl and her little brother, who evidently have seen better days, are reduced to the calling of street musicians: they stand with a harp in the snow, and the little fellow is, by the frost, sadly pinched, though he suffers patiently. The sentiment is simple and heartfelt, and the execution careful and firm—qualities for which we look in vain among Mr. Calderon's other contributions. Also the best picture by Mr. ARMITAGE has been fittingly selected for this chief room; indeed, the artist has seldom been more happy in choice of subject or more pleasing in treatment than in the 'Incident suggesting to Æsop his fable of Fortune and the Sleeping Boy' (171). The boy stretched upon the ground is a capital study; and the whole story is told naturally and yet with Art. The peeps of landscape between the trees are pretty, and the trees of noble growth, both in their trunks and in their crowning heads massive without heaviness. The general manner is somewhat French, especially in the management of colouring in a low key; it may also recall Poussin and other painters of historic landscape, a style of Art strangely neglected in our day. But as the Academy is, for a second year, to open an exhibition of old masters, we may hope that our painters will learn to emulate whatever in bygone Art deserves to live through all time. Some such thoughts Mr. DOBSON may have entertained in painting 'Nunc Dimittis' (217): the style has the softness of Sasso Ferrato.

'The Spectral Huntsman' (176), by P. F. POOLE, R.A. The position of this great painter has been too long established to be materially affected by a solitary mistake, and in the present effort will be recognised the splendour of other days still burning as with unquenched fire. The composition is highly imaginative: the painter takes the spectator once more into the region of the supernatural. Somewhat as pendants in the same rapturous school of colour hang works by the two Scotch Associates of our Academy, Mr. ONCHARDSON and Mr. PETTIE. 'Day Dreams' (172), by the former, is less slashing, negligent, and reckless, and more detailed and careful than heretofore. The composition is all askew; the principal line lies as a diagonal across the canvas; this probably is an intentional eccentricity, to be accepted as a sign of genius. The colour is consummate. Also for colour, and likewise for action and intensity of purpose, Mr. Pettie's 'Sally' (180) must be accounted as a stroke of genius. The figures in onward rush repeat boldly the same

form and action, each, in succession, adding force to the accumulated effect. Courage and daring mark this dauntless sortie; one figure only stands motionless, and with finger up to lip imposes silence. The darkness of this castle-chamber and the colour in the darkness are ominous: the picture is little short of grand. 'Touchstone and Audrey' (909), in Gallery X., is in a different key and spirit, but no less clever in its way. Mr. Pettie is among the few artists who, this year, have made advance. The Academy suffers from the almost total absence of Mr. LEIGHTON, who, from severe illness, was compelled to abandon his principal work. His only composition is small, but choice. 'A Nile Woman' (163) shows the artist's subtle treatment of nature; in the moonlight there is colour: indeed, Mr. Leighton, in his more recent works, has evidently been striving to supply the shortcomings of his early and middle manner. Mr. POINTNER is also in this large room seen only by a little work, but that, too, is choice and out of the common. 'Andromeda' (137) has graceful lines; the forms are lovely; and the expression of the turned head, while quiet, is deeply tragic. The scarf carried by the wind recalls the drapery of Titian's 'Ariadne': the picture, indeed, may claim consanguinity with the Venetian school: it catches inspiration from Tintoret, the grandest of Venetians. From the preceding painters it is easy to pass to still more recent phases of English Art represented by Mr. STANHOPE and others. 'The Olive Tree—a Pastoral' (151), by this peculiar but highly-gifted painter, has deservedly obtained from the hangers distinction. Though placed high, its merits are not hid. The figures, perhaps, cannot be accounted free from a certain obnoxious uncouthness, and yet are they noble and even beautiful after their kind. In fact, the ideas of the world as to beauty have, of late, undergone change. What is pretty and small and highly-finished is deemed weak and sentimental; and, instead, we are called upon to worship the strong, the manly, the heroic, the womanly. The works of Madox Brown, Burne Jones, Frederick Walker, R. S. Stanhope, and others, have wrought a change in public opinion. The cause which they espouse has, doubtless, been prejudiced by eccentricity, extravagance, and, occasionally, obtrusive ugliness. These faults, it seems likely, time may correct. Mr. DONALDSON, in some sort, belongs to this school, and 'The Head of a Cardinal' (200) has, it must be admitted, fine qualities. ALMA TADEMA is difficult of classification: he belongs to no school, or, in other words, he himself is a school. 'Un Jongleur' (153) is defiant, disagreeable, clever: the roof and the capitals to the columns are well painted, the accessories altogether are good in decorative Art. The contributions of M. Tadema are, as usual, liberal; here they are three in number; in Paris, Munich, and other European capitals, we have seen him in more profusion. That he should be so prolific is not very easy to understand, seeing that he paints in a deliberate, mature, solid style. 'Un Interieur Romain' (148) is the artist's most satisfactory offering to the Academy. He has decked this interior with floor mosaics and mural adornings after his well-known antiquarian tastes.

To our mind, about the best picture J. C. HORSLEY, R.A., ever painted is 'The Banker's Private Room—negotiating a Loan' (147). The old usurer is worthy of the scholars of Rembrandt; the figure is

powerful, individual, and, in common with the rest of the picture, capably turned out of hand. The execution is not that of the small Dutchmen, such as Teniers and Ostade: it is large and broad, and yet realistic. Here and there may be noticed a watchful eye for niceties of detail; on the table, for instance, is a purple plush cloth, not new, but at that stage when threads grow bare: the cloth which was once handsome is now worse for wear, yet still respectable. A nice passage is that where the curtain shades the window. The distinctions of colour and of light are here delicate as they are literal. Mr. Horsley's second picture touches his favourite theme—flirtation. It is evident, however, that his Art may advance in solid and intellectual qualities. Also it appears that W. P. FRITH, R.A., is in the way of correcting what some have considered a style which scarcely did justice to his talents. The subjects he chooses, the authors he illustrates, are the same as hitherto; but in the picture of 'Sir Roger de Coverley and the Perverse Widow' (157) no false tricks divert the eye from the facts of the case, which, indeed, are in themselves sufficiently piquant. Mr. Frith has a wit akin to that of the Spectator; it sparkles with fun, yet never roars with laughter; it is not rude or loud, and yet no satire can have keener edge. As for quality of execution, nothing can well be finer in painting than the black dress of this very perverse widow. The pictures of T. FAED, R.A., though comprised within the widely inclusive genera of *genre*-painting, belong to a wholly distinct species from the compositions of Mr. Horsley. They relate to a class and a sphere wherein civilisation would come as an intrusion. 'When the Day is done' (192) does not differ materially from what Mr. Faed himself has done before, though evidently he is not so tired of his work as the poor navvy in the picture after a hard day's toil. This honest labourer is an old acquaintance; his good face and ragged clothes are familiar in exhibitions. The best figure is that of the little child saying its prayers before going to bed; Frère has done the same sort of thing to perfection; and Mr. Faed's manner may gain what it has long wanted by emulating the refinement and quietism of certain French painters, who, like himself, are devoted to the humble class that in honest poverty, and under the dignity of toil, maintains nature's true nobility. Breton, Millet, and others in the French school, gain more pictorial unity, more unison in tone, than Mr. Faed. The picture before us, for example, is scattered, the execution ragged, the composition one-sided and fragmentary. It has the disadvantage, moreover, of appearing as a continuation or new edition of stories told before. The cottages Mr. Faed paints, if not identical, are all in the same village or hamlet, and the tenants are of one family. The artist, however, may plead in excuse the difficulty of striking out a new line in this class of subjects. Young Mr. Topham and G. D. Leslie, each pleasantly present in this gallery, we have noticed before.

The portraits, though numerous, are not in excess; and the public may reasonably take an interest and feel a pride in looking on the illustrious men and women of our time. And the hanging of these effigies is judicious and effective; glancing along the upper rank, or what may be termed the sky outline, the heads of statesmen are found to alternate pleasantly with the tops of mountains. Portraits, as usual, compete with landscapes for the honour of the high

places. The eye cannot escape anything so large, tremendous, and knock-down as 'The Lord High Chancellor of England' (199), painted by H. T. WELLS, A.R.A., "for the Worshipful Company of Fishmongers." The life-sized chancellor, full robed, steps forward on a bright red carpet; in the rear marches the train-bearer, in front the sword-bearer and the mace-bearer. The work is more remarkable for size and show than for quality; the execution is slashing, the manner self-confident. Nevertheless, it must be admitted that the picture displays supreme power and mastery. Mr. BUCKNER is once more unapproachable—we cannot add irreproachable—for fluffy, flimsy draperies of ladies and duchesses; the faces are quite secondary to the millinery: the portraits of 'Mrs. Sloane Stanley' (173) and of 'The Countess of Dudley' (225) are striking examples of this style of Art. It is to be hoped that Mr. SANT, R.A. Elect, will wear his honours modestly; the portrait of 'The Princess Beatrice' (154) is in his best manner; more quiet and less assuming than sometimes. Mr. HERDMAN again shows taste, style, colour, in 'Wappy, son of J. Dick Peddie, Esq.' (205); also for refinement may be mentioned Mr. POPE's portrait of 'Alice Schloesinger' (136). The heads and full lengths of Mr. Knight, R.A.; Mr. Macnee, R.S.A.; and Mr. Macbeth are of usual vigour and fidelity.

The landscapes, if without distinguishing novelty, preserve a pretty uniform excellence. We have to take a sad and affectionate farewell of T. CRESWICK, R.A.: 'Mill, near Whitby' (179), is without a date: we fancy it cannot be his latest work; at all events, it is pleasantly representative of his best and middle manner. The scene is a quiet sylvan solitude. Near by hangs 'The Tomb of Themistocles' (183), by J. R. HERBERT, R.A.: the style is that which the painter adopted in the background of 'The Moses,' the large wall-picture in the Houses of Parliament: it is light and brilliant in key, translucent in atmosphere, photographic in detail. Again, a little to the right, we come upon yet a different manner in a 'Landscape—Derbyshire' (184), by G. MASON, A.R.A. The picture is a study of colour, a consummation of poetic sentiment; twilight shadows the earth; sunset lights the sky. Like symphonies in colour the artist has given us before. Also for enjoyment of sweet harmony we may turn to 'Sunshine Showers' (211), by VICAT COLE, A.R.A. A rainbow spans the valley, and the prismatic colours are used for the key-notes to the composition. As a contrast the eye may be struck with a vigorous, faithful, and Constable-like landscape, 'On the River Conway' (208), by J. W. WHITTAKER, of the Old Water-Colour Society. We had wondered why the painter was not in greater force in his own society; the cause is here patent. In common with some other members, he tries his fortunes in the Academy. The number who have yielded to temptation is less than might have been feared. We think it for the best interests of English Art that the two Water-Colour Societies should preserve intact their position and prestige.

T. S. COOPER, R.A., and E. ANSELL, A.R.A., are, as usual, prolific: the one exhibits seven pictures, the other five; of these the works before us (142 by the former, and 166 by the latter) show no change on the standard of excellence already attained. Neither have we anything fresh to remark on Mr. BEAVIS, save, perhaps, that the hopes we express

in our review of the Institute are here in the Academy disappointed. 'Hauling up a Fishing-Boat—coast of Holland' (177), is marred by the extravagance and ostentation which are the artist's bane. Half this picture, if carefully studied, were better than the whole. H. GARLAND, in a couple of commendable animal pieces, is intent on emulating Rosa Bonheur; while S. CARTER, in a tremendous effort, 'Herne's Midnight Hunt in Windsor Forest' (212), evidently believes it possible to surpass Sneyders.

Foreigners are less conspicuous this year than last. But we are glad to greet again DE HAAS, whom we have been accustomed to esteem the first cattle painter in the Low Countries. 'Early Morning' (210) has the artist's delicious qualities of colour under sunlight. We rejoice that the hangers have elevated a picture (140)—as usual, the reverse of refined—by A. DILLENS, the Belgian. The well-known 'Interior of St. Jacques, Antwerp' (138), by CLEYNEHEUS, not unworthy of Leys, has rightly gained the line.

J. C. Hook and E. W. Cooke have been studying in the land of these Dutch and Flemish painters, and are not one whit behind the best of them. 'Brimming, Holland' (188), by Mr. HOOK, is true to the build of Dutch craft, and to the character of Dutch people. The picture is, indeed, "brimming," not in waters only, it is overflowing with light and colour. Again, we know of nothing in Dutch Art more real or picturesque than 'A Calm Day on the Scheldt' (189), by Mr. COOKE. It has finer qualities than the calm by M. Clays now in the French gallery. Compare the water surfaces in the two pictures. Clay's water has no surface. There is certainly nothing more true or beautiful in the Academy than the study of these bright slumbrous reflections cast in the transparent depths of the tranquil sea.

GALLERIES NOS. IV. AND V.

As the exhibition here begins to flag, we will throw together two rooms. Gallery IV. becomes famous as the spot where Mr. Gladstone wished himself a monkey, as he viewed Sir Edwin Landseer's group from the Zoological Gardens. It is also notorious as the place where hang "by command," certain portraits execrable in Art. Gallery V. is unequal: stupidity stares out in places: some Royal Academicians are here at their worst; but, on the other hand, the walls in places shine brilliantly. Among leading works are, 'The Boyhood of Raleigh,' by Mr. MILLAIS; 'Contadini waiting for Hiro,' by Mr. HALSWELLE; 'Christ carried to the Sepulchre,' by SIGNOR CISERI; 'The Great Lady,' by C. ROSSITER; and 'Out of the World,' by Mr. LEHMANN. An analysis of contents gives the following results:—Gallery IV. contains 68 works; Gallery V. contains 62: total number of pictures 130. This total is made up as follows:—fourteen Academicians exhibit 17 works: six Associates exhibit 6 works, and 103 outsiders exhibit 107 works. Total number of works in Galleries IV. and V. 130; total number of contributors 123.

A leading picture of the year is 'The Boyhood of Raleigh' (334), by J. E. MILLAIS, R.A. A fisherman with the impassioned action of an Italian improvisatore tells the story of the sea and of distant lands to young Raleigh, who, with wide wondering eyes, drinks in the inspiring narrative. The picture is opulent in colour, indeed, so thick lie the pigments, that a whole paint-box must have been emptied

on the canvas. And yet the work is not coarse: with skilled hand the painter plays with his materials, varies his surface and textures, dashes off a bit of realism, and then sweeps in broad generalities, which, with impulsive impatience, he leaves at a point somewhat short of completeness. This sort of bravura, hit or miss practice, is perilous, in the hands even of Mr. Millais; though for the present successful, it can scarcely in the long run prove safe. Mr. ORCHARDSON is another of our artists who relies almost too confidently on genius. 'The Market-Girl from the Lido' (298) is clever and sketchy. Like objection may lie to an over-ought composition, 'Adrift' (293), by W. McTAGGART. Children full of fun and frolic are in a great fright; the raft on which they play has been carried away by the stream, and becomes beyond their management. The idea is good, yet the picture, though of no ordinary ability, has been left little more than a "rubbing-in." Mr. McTaggart dates from Scotland; and so once, we imagine, did Mr. T. GRAHAM, judging from 'The Wayfarers' (288), a capital achievement, like to the Scotch school in general, and to Mr. Orchardson in particular. The touch is ragged, the colours are broken, but the effect gained is powerful, especially at a distance. Mr. H. B. ROBERTS, commended in our review of the Institute, is yet one more artist who mingles together the merits and defects of the Scotch school. 'The Minstrel's Song' (343) is an interior with over much wall and floor space left void. The individual studies are admirable, but the composition gaps in intervals wide apart: it needs compression. The picture is somewhat beyond the painter's power. The same opinion may be expressed of another Scotchman, Mr. A. H. BURN, who once again in a semi-historic work, 'King Charles I. at Exeter' (226), makes an attempt to reconcile *genre*-painting with historic themes, Dutch methods with high Art. The picture, nevertheless, is unquestionably an advance upon his last year's performance. We may commend for good intention and elevated motive, a composition by Mr. HANNAH, 'The Heavens declare Thy Glory' (287). Mr. Halswelle represents yet another phase of the Scotch school, that which obtained distinction in the Spanish subjects of the late John Phillip. For though Mr. HALSWELLE lays his 'Scene at the Theatre of Marcellus, Rome,' we can almost fancy ourselves in Spain. Here is a boy scarcely unworthy of Murillo's beggars; the monks also are fine studies which might stand in a Sevillian picture. The work comes indeed very near to a success; the defect is that here and there a figure falls short of completeness, also the composition wants bringing together. There is an opening just now in the Academy for works of this class.

One or two specimens of religious Art claim a word. 'Gethsemane' (285), by Mr. ARMITAGE, is scarcely equal to the incident from *Esop* that we have already commended. The colour is inky; even in moonlight the modulations are not of this unvaried monotone; but the work, notwithstanding, is noble. We would rather pass over without criticism Mr. THORBURN'S 'St. John the Baptist' (339). Neither need the spectator be detained long by a large, imposing, traditional, composition by Signor CISERI, 'Christ carried to the Sepulchre' (331). It is the misfortune of this performance that no single part rises into exceptional merit sufficient to redeem the whole from Academic respectability.

M. RUDOLPH LEHMANN has seldom given

the Academy a work of higher order than 'Out of the World' (311). There is a touch of the mystic feeling of the Middle Ages in the figure of the pious monk seated before something like a modern piano. Mr. Lehmann gains sentiment at the expense of vigour. We should suppose the dreamy motion of the figures need not be dispelled by a little more detail. It is instructive to contrast this impressive subject with an analogous theme by M. LAGROS, 'Prêtres au Lutrin' (139). M. Lagros is strong in individualism, he reaches near to the force of Zurbaran and Ribera; and again in 'Un Vieillard en Prière' (228) he is not far from Van Eyck. It is interesting thus to trace the influence of the old masters upon our modern men. Mr. BURGESS often recalls Spanish schools, as now in 'A Scene during the Republican Insurrection in Spain, 1809' (230). It would almost appear, however, that this "insurrection" must have been got up among the artist's models. Some of the figures fall into rant, and a youth upon the ground is poorly painted. A group of kneeling women, in black Spanish mantillas, forms the most artistic passage: the picture is good, but fails in parts. Mr. J. GRIFFITHS, of Bombay, whose water-colour drawings we have recently commended, exhibits, after his usual manner, powerful and repulsive figures under 'The Mid-day Sun' (236). The artist has genius, though under an eccentric form. For strong naturalism may be commended a figure by H. H. EMMERSON, under the title 'Good Luck' (307). Variety of subject and of style is avowedly a chief charm in the present Academy. Thus we may pass under rapid review several works which arouse varied feelings. 'The Great Lady' (342), by C. ROSSITER, is careful, true, commendable, merry, yet melancholy; the figures may be supposed to move, but are motionless. This well-painted picture falls into what the old hymn calls "awful mirth;" it is dull, monotonous, yet well meant. The composition is justly balanced, the story clearly told. Mr. HOUGHTON favours us with a figure of sentimental grotesqueness. This 'Sheik Hamil' (316), from Isa Craig's ballad, though swearing eternal devotion to a lost wife, looks an Oriental Blue Beard. This savage has claws or paws for hands, and his complexion and general get up are metallic and black. The picture, for aught we know, may be supreme in talent, yet it is hard to excuse an art so studiously disagreeable. To Mr. HAYNES we are indebted for 'Dido' (346), who also looks into space. This poetic statuesque figure is not unlike some of the abstractions of Mr. Leighton. We may commend, in passing, a figure (231) by E. R. TAYLOR; likewise 'Viola' (257) and 'Juliet' (420), by W. E. FROST, A.R.A.; also a head (291), by Mrs. CHARRETTE. Of Mr. FRITH we have already spoken, a scene from Sterne's "Sentimental Journey," seems to his heart's content. Mr. T. GOODALL deserves commendation, yet may stand in need of correction; he pauses at a perilous point in his career. A fancy head, 'Spring' (284), is tasteful, yet waxy; it lacks force. 'The Return of Ulysses' (234) shows like proclivities; it is pleasing in smooth generalities. The old nurse may be none the worse for having been possibly suggested by the oldest of Raphael's four sibyls. Young Mr. Goodall has knowledge and refinement: he may still need stronger naturalism and closer individual study; but his aims are high, his creations soar above the common level.

A few miscellanies may be thrown together; some for praise. And yet in place

of praise we have to object that 'The Rector's Little Daughter' (264), by J. HAYLLAR, is wanting in detail and harmony of colour. Mr. Hayllar, however, can never paint without proof of ability. A certain 'Marriage, A.D. 1207' (243), portrayed by Mr. CORBOULD, is "exhibited by command:" the work is of a quality which, under the circumstances, cannot be designated. 'The Fish Auction, Brixham' (313), by Mr. F. CHESTER, is careful and harmless. 'A Letter-Bag' (323), by O. GREEN, is conscientious, though rather hard and dry. 'A Crèche' (220), by J. COLLINSON, is quiet, well painted, but colourless. 'School Time' (335), by J. CLARK, is clever, but also somewhat colourless and incomplete. 'A Venetian Girl' (250), by Mrs. ROBINSON, though not without the artist's failings, has more than usual care.

The portraits need not detain us. It might not be loyal to speak of two royal pictures by Mr. Weigall as they deserve; therefore we pass on. Let us turn to Mr. MACGEE's head—and there are few nobler studies in the Academy—of 'The Rev. Thomas Barclay' (262). This truly venerable face is painted vigorously, yet delicately. Also inimitable in its way is SIR FRANCIS GRANT's equestrian portrait of 'Anstruther Thompson, Esq.; presented by the Gentlemen and Farmers of the Pychley Hunt' (263). The horse could scarcely be painted better. In Gallery V. we have marked three heads for comment. 'Hubert' (321), by E. LONG, is brilliant and skilful: the face is in a light key relieved from a background in half tone; expression and transparency are thrown into the eyes. 'Lady Wentworth' (330), by F. B. BARWELL, is a portrait which strives to be out of the common; the effect does not fail to be startling, perhaps somewhat staring, though the colour is kept down. Sketchy, yet supremely effective, is the mannerism of J. SANT, R.A. Elect, as displayed in 'Children of the Lord Aveland' (304). The painter rejoices in fling of brush; his colour arrests, almost protrudes, upon attention.

Of some of the landscape-painters here present we have already spoken, or shall have occasion yet to speak, such as Mr. Davis, Mr. J. Danby, Mr. Lear, Mr. Oakes, Mr. MacCallum, Mr. Hering. But we stop before 'A Woodland Scene' (223), by W. LUKER, because the best of many similar works which the artist has contributed to London exhibitions. The grassy sward is sunny, and the beech-tree silvery: the picture has detail and sparkle. Also we look with pleasure on one of the most pleasing poetic scenes ever painted, by O. J. LEWIS; the picture is attuned to the Laureate's lines, "Move eastward, happy earth" (247). The composition may be scattered and wanting in unity, but it is lovely in colour and calm in sentiment. As anti-sympathetic as a lily to a thistle, so opposed in sentiment is this sweet soft scene to a thorny, flinty landscape on the 'Undercliff' (305), by J. W. INCHBOLD. This eccentric effort is like a harsh etching printed in blue and black; the trees are out out in angles severely; they stand as side-slips on the stage against a clear sky. The style assuredly is original; it is far too abnormal to owe much even to nature. Again, a wholly different manner meets the eye in 'Morning Mists on Loch Maree' (344), by A. W. HUNT, who, as a member of the Old Water-Colour Society, falls under our notice on another page. The public have reason to esteem his drawings more highly than his oil-paintings. The picture now before us is beyond the

painter's compass; the lines do not compose, the colours are not in concord. And yet it is evident the artist has striven to get as many and as varied truths into his picture as possible. And though he has in some measure failed, we cannot but respect the effort.

Among animal painters Mr. Ansdell and Mr. Cooper do not call for observation; as already said, they seldom deviate from the established standard, whatever be the change in incident. E. N. DOWNARD, as a painter of sheep, comes with some freshness: the flock descending a green, grassy headland (251), is painted with care and fidelity. We may commend generally, fruit (233), by W. HUGHES; 'Interior of the Frari, Venice' (218), by W. HENRY; and 'The Great Temple Palace, Thebes' (314), by J. D. CRACE. We end with one of the very few pictures which this year has been greeted with acclamation, the 'Doctor's Visit to Poor Relations at the Zoological Gardens' (265), by SIR EDWIN LANDSEER. The composition consists of a large monkey nursing a small monkey, with a black monkey devouring an orange over head. The artist, with his accustomed suavity of pencil, mingles beauty with grotesqueness, grace with uncouthness, civilisation, so to speak, with savagery. These beasts appeal to human sympathies, and herein lies the spell of Landseer's magic pencil. The handling, smooth, dexterous, and facile, is in the artist's happiest manner.

GALLERIES NOS. VI AND VII.

These two galleries, like the preceding rooms, are hung with the praiseworthy intention of making things pleasant all round; the walls display an agreeable and balanced variety; no intention is apparent of making any one line of subject or style of Art dominant, but each and all seem to take their turn fairly. In Gallery VI. there is little that is exceptional to emphasise. The most memorable picture is certainly 'St. Francis preaching to the Birds' (409), by Mr. MARKS, the largest is a powerful historic composition by an Italian, Sig. TANCREDI. We may add that the room is distinguished by a preponderance of landscapes, large and important, contributed by W. Linnell, J. T. Linnell, J. W. Oakes, C. T. Burt, and H. Moore. Gallery VII. is somewhat transitional; a chief wall is broken by the door leading to the water-colour room. The opposite side with 'Launcelot Gobbo's Siesta' (480), by C. W. COPE, R.A., as its centre, is singularly devoid of talent. The gallery, however, in addition to many minor works of merit, boasts of two marked productions: 'The Plough,' by F. WALKER, and 'Jochebed,' by F. GOODALL, R.A. An analysis of contents brings out the following results:—Gallery VI. contains 86 works, Gallery VII. contains 85: total number of pictures 171. This total is made up as follows:—eleven Academicians exhibit 14 works, seven Associates exhibit 10 works, and 140 outsiders exhibit 147 works: total number of works in Galleries VI. and VII. 171: total number of contributors 158.

No picture arrests more attention than 'St. Francis preaching to the Birds' (409), by H. S. MARKS. The subject is no less original than 'Dogberry's Charge to the Watch,' or 'The Medieval Sculptor and his Model,' while the colour and execution have considerably more delicacy and finish than heretofore. The sermon of the saint to this novel kind of audience, as given by Sir James Stephen among ecclesiastical

biographies, fully bears out the picture:—"My little brothers," it began, "you should love and praise the Author of your being, who has clothed you with plumage and given you wings with which to fly wherever you will. You were the first created of all animals. He preserved your race in the ark. He has given the pure atmosphere for your dwelling-place. You sow not, neither do you reap." This discourse, though eloquent, seems penned with quiet satire, and so is the picture painted. The audience, which comprises pelicans, storks, snipes, ducks, kingfishers, bullfinches, tomtits, &c., display varied intellectual states and spiritual experiences. Some wear a puritanical air, others are carried away with conceit of mind or vanity of plumage. The saint strikes us as scarcely up to the occasion, he is not so much speaking as looking on: the ornithological group is more to the life than the human. Indeed it is hardly possible for the birds to be better painted; the realism is complete; and here and there, as in the lustrous feathers of the kingfisher on the wing, the colour becomes sparkling. The painter, however, is accustomed to think out his subjects in form and *chiaroscuro* rather than in colour, which seems added afterwards, not in the heat of a first conception, but in the cool of calculation. The picture is less hard than often, and the workmanship is perfect. This success which does much to enliven a somewhat dull exhibition, may, we should hope, secure the election of the artist into the Academy.

One or two historic pictures call for notice. 'The Daughter of a King' (363), by E. M. WARD, R.A., has been already mentioned. 'Jochebed' (504) is the only contribution of F. GOODALL, R.A. The mother of Moses is life-size and statuesque; tragic, though calm, she moves stealthily, fearing observation as she places her treasure among the rushes. The face is of the type which prevails in Egyptian marbles; indeed it might almost have been studied in the British Museum. That the head is grand in abstraction and immobility cannot be questioned; though under strong emotion it seems, as destiny, fixed, resolute, unflinching. And we incline to think that this, the thought of the picture, is better than its execution: the flesh-painting strikes us as opaque and muddy; the infant Moses, however, is softly modelled. The composition, as a whole, leaves deep impression on the mind. Above Mr. Goodall's 'Jochebed' hangs 'The Good Shepherd' (503), by Sir C. LINDSAY; the work does not pretend to vigorous realism, it is rather to be judged as a right-minded conception of a noble theme. Another subject from sacred lands, 'A Man of Bethlehem, 1869' (457), by J. MORGAN, is almost too fine and effective; when the writer was in Bethlehem, the men he met with had dirt about them, and their garments were not span new. All such showy heads have little nature and less Art. Worthy of observation is a thoughtful, well-managed work by J. A. HOUSTON, R.S.A., 'Newton investigating Light' (402). The largest picture in the historic line bears the name of Sig. TANCREDI, under the following descriptive title:—"Buoso da Duira, who betrayed Manfredi, King of Naples, having returned to his Country a Beggar, is recognised and reviled by the people for his Treachery" (367). The large space occupied could only have been accorded to a picture of talent. Sig. Tancredi, the painter, we do not find in international catalogues, but the name occurs in the history of Italian Art: as recently as the last century

a certain Filippo Tancredi, of Messina, was the pupil of Carlo Maratti, in Rome and Naples, and is described as of "great facility, good in colour, and ready in composition." The picture before us seems, however, more after the manner of Sig. Ussi, of Florence, whose style, grounded evidently on that of Delarocche, was made known in 1862 by the most masterly of Italian works then exhibited, 'The Expulsion of the Duke of Athens.' Sig. Tancredi's large canvas is marked by the dramatic intensity, the breadth and force of character, the texture in surface, and the effect of light and colour at which the Italian school now aims. At first sight we met this tremendous attempt with the incredulity provoked by a multitude of failures, but on further examination we were led to more favourable conclusions. An Italian gallery has been recently started in London; the paramount influence of the Academy is seen in that it has gained the picture which at this moment most worthily represents the hope and the genius of modern Italy.

In these two galleries artists well known reappear; their merits and demerits are already determined. Thus of Messrs. Calderon, Wynfield, Dobson, Pettie, Frith, Grant, Sant, we need scarcely speak further. Even though we incline to pause before their pleasant pictures, we must pass onwards. Other artists have scarcely less claim to attention. 'Sir Patrick Spens' (489), though it has not gained the line, we deem as one of the most artistic productions of J. ARCHER. The work is conscientious and true, and tragedy is kept within the limits of propriety. The dangers of the stormy seas reach a sublimity not escaping extravagance in a picture by T. BROOKS, 'Will she fetch it?' (448); 'Following the Trail' (391) and 'The Hearth of his Home' (459), by A. RANKLEY, evince more vigour than refinement. Also 'Accident or Design' (455), by G. POPE, is rather more gay than good in colour. Very powerful, but lacking delicacy, is a work not unworthy of the proved ability of E. LONG — 'Lazarillo and the Blind Beggar' (497). Mr. SMALLFIELD has appeared in many places during the season; but, in common with other painters, he reserves himself specially for the Academy. We have supposed him as below his prior standard, but we beg his pardon. A pleasant sunny sort of *al fresco* subject, 'As he met her once a-maying' (422), is certainly for open daylight and effect of figures against a landscape background, among the happiest efforts of the painter. 'The Dawn of Hope' (484), by R. COLLINSON, may be admired as a sentimental sort of rustic, hung, no doubt, according to its deserts. Such works nowadays are to be counted not by units but by tens and hundreds. We must not forget to notice Mr. WHISTLER's reappearance in the Academy. His solitary contribution, 'The Balcony' (468) is singular and eccentric. The picture might have been painted in Japan. It affects to be Japanese in colour, composition, and handling.

The ladies here deserve honourable distinction, and that because of their quiet Art-talents, not, as in politics, by reason of the noise they raise. 'Lost' (458), by Miss E. M. OSBORN, is worthy, we will not say, of a "female artist," now a term of contempt — it holds its place strongly by its genuine pictorial merits. Miss Osborn, it is well known, has been studying in Munich, and this masterly work bears accordingly marks of the Piloty school. The composition is well-conceived, the drawing firm, the story

clearly told; only we might desire more delicacy in detail. 'Elaine' (482), by Mrs. S. ANDERSON, is large and effective: the subject has become trite; and this picture might have been better managed. 'Renounced' (357), by Mrs. M. E. FREER, is a theme falling completely within woman's sympathy. The picture is painted expressly to point the contrast between celibacy and matrimony. We incline to think the moral is preferable to the Art. The handling is somewhat muddled and black.

ARTHUR HUGHES is a true poet, but as a painter he often fails to embody his conceptions adequately. For instance, 'Sir Galahad' (324) is more of a poem than a picture. But 'Endymion' (388) will be accounted worthy of Keats. The nymph lying along the foreground is lovely, at once both poem and picture; and the painter, as usual, manages to get into his composition a delicious play of colour, especially about the blue diaphanous drapery. A faun licks the lady's hand, and a rabbit plays at her feet, so tender and loving are these creatures of the woods when under poetic spell. Very highly also, though somewhat in a different way, do we esteem 'The Baby's Grave' (404), by W. ASCROFT. Three children are seated within a church-door, and the churchyard lies just beyond. The sentiment is simple and true, and the treatment is in keeping. As to Art-merit, the study of greys, and the relation between sunlight and shade, leave little to be desired. Equally earnest in thought and deliberate in Art is 'Charity' (491), by BRITON RIVIERE, an artist whom we have recently commended in the Dudley Gallery. A poor, starving girl, seated in the street, divides her crust with the dogs: her feet are bare, and the snow lies on the ground. The management is consonant with the conception: the painting of child and dogs and street-accessories is excellent; the picture is kept together; and, though desolation be a pervading sentiment, the work, as a whole, is made agreeable to the eye.

Scotch artists each year are increasing in number, if not in talent; some are of the school of Wilkie, others take after the late John Phillip and Watson Gordon. J. BURR belongs to the Dutch or Wilkie school, 'A Wandering Minstrel' (389), is in good out-door rustic style. J. FAED does not succeed with outdoor subjects so well as with interiors: 'Auld Mare Maggie' (517) is not equal to the picture of last year: the light does not seem to fall upon the figures from the open sky; the woman's face is painted after the manner of a miniature, it might be cut out and placed in a small frame. Mr. C. MARTIN does not succeed in oils as well as in chalks: the head of 'Sir Charles Wheatstone' (428) is black and ill defined. Mr. KNIGHT, R.A., paints in his usual vigorous and solid manner, 'John Hague, Esq.' (506); and specially to be noticed is a small, interesting, and eminently artistic portrait, by Sir F. GRANT, of 'John Schetkey, Esq., aged 92, Marine Painter to her Majesty' (417).

The landscapes in Galleries VI. and VII. are of unusual importance and merit. 'Every Cloud hath its Silver Lining' (416) is worthy of attention as the work by which Mr. H. MOORE would this year wish to be judged. The sky is once again made a main part of the picture: the sun, contending with massive clouds, glances through silvery greys down upon the earth. The picture is tender in colourless harmonies; the painter seems afraid of breaking the tone by one touch of decision or intensity. Mr. DAVIS appears to be painting too

much: 'After Sunset' (401) shows haste and vague generalisation; the artist used to be more studious of details. 'Glencoe' (451), by J. D. MOULTRAY, is one of the few pictures treated with injustice by the hangers: its merits cannot be appreciated. 'Capri' (375), by E. BINYON, may be commended for colour and atmosphere. 'Snowdon, from the Sands near Harlech' (400), by C. T. BURR, is also highly commendable for light and atmospheric effect. The artist has thrown into his picture study and good work. 'Hampstead Heath' (413), including donkeys, horses, and cattle, is the most careful thorough picture we have yet seen by clever Mr. H. WEEKES. Also well painted is 'The Elder's Collie' (438), by G. STEELE, R.S.A. Likewise we would call attention to one of the most faithful and effective architectural interiors in the exhibition, 'The Banqueting Hall of the Worshipful Company of Ironmongers' (509), by J. D. WINGFIELD. Next to it is a grand scene well drawn and put upon canvas, but crude in blues, whites, and greens, 'Valdoniello' (508), by E. LEAR. The artist is a better draughtsman than colourist, as may be judged by comparison of this oil-picture with the woodcuts, illustrating the 'Journal of a Landscape Painter in Corsica.' Mr. BIRKET FOSTER has not made any advance since last year in the art of oil-painting, 'Dunstanburgh Castle' (474), is far inferior to the artist's water-colour drawings. He has not mastered his new medium, his colours want variety, and his details are without character and form. Mr. W. LINNELL and Mr. J. T. LINNELL are still intent on exaggerating their faults. We reserve for a last word the marvellous achievement of Mr. F. WALKER, 'The Plough' (440). It is instructive to compare these two landscapes severally by Mr. Walker and Mr. W. Linnell. Each is as intense as it can be in colour, and the difference between the success of the one and the failure of the other is in the management of gradations, half-tones, and transitional passages. Under Mr. Walker's treatment the fiery sunset is tempered by cool shades of twilight. The relations between reds, browns, and greens are bold, but not abrupt; the whole picture is brought into unison and keeping by studious care in the connecting links. Impetuous and grand are the figures that drive the plough: we scarcely, indeed, recall anything of Giorgione grander. The whole work is eminently Titianesque.

GALLERIES NOS. VIII. AND IX.

WATER-COLOUR DRAWINGS, ARCHITECTURE, ETC.

These galleries are a little disappointing: indeed, the water-colour department is the weakest portion of the exhibition. At one time it was thought that the Academy might seriously affect the water-colour societies; no longer is there ground for such alarm, except, perhaps, in the growing practice among the members of the Old Water-Colour Society of painting in oils. The members who appear on the walls of the Academy as oil-painters are Birket Foster, A. W. Hunt, Whittaker, Smallfield, Watson, and Walker. Force cannot but hereby be abstracted from the Old Society. On the other hand, the members who send to the Academy water-colour drawings are inconsiderable. In the collection before us we trace eighteen exhibitors back to the Dudley Gallery, two to the Institute, three to the Old Society, and some few to the Female Artists. The quality of the collection is about equal to that of the Dudley: in some points, as in the possession of sketches by J. F. Lewis,

R.A., it is superior; in others, inferior. An analysis of Galleries VIII. and IX. gives the following results:—1st. Water-colour drawings form a total of 189: of these four Academicians send 14 works; one Associate sends 2 works; and 131 outsiders send 173 works. Total number of exhibitors in this department, 136. 2nd. Crayon drawings are 28 in number: of these one Associate sends 1, and twenty-four outsiders, 27. Total number of exhibitors, 25. 3rd. Miniatures number 33, contributed by seventeen artists, all outsiders. 4th. Architectural drawings number 79: of these 4 are sent by one Academician, 6 by one Associate, and 69 by fifty-two outsiders. Total number of exhibitors in this department, 54. 5th. Engravings and etchings are comprised in forty-two frames: of these 1 is sent by one Academician, 1 by one Associate, and 30 by forty outsiders. Number of exhibitors in this division, 32. Thus these miscellanies, divided into five classes, make a total of 371 works and 264 exhibitors. It thus appears that the contents of these two galleries, the least important in the Academy, are about equal to an ordinary exhibition. This may give some idea of the magnitude of the Academy-collection as a whole.

It is scarcely necessary to review in detail the drawings—for the most part not very remarkable—contributed by water-colour painters who belong to other associations. For instance, we are accustomed to meet Topham, Duncan, and Jackson, in the Old Water-Colour Gallery; Vacher and J. Sherrin in the Institute; A. Goodwin, J. W. North, H. Pilleau, A. H. Luxmore, W. R. Beverley, Miss Martineau, Miss Russell, and Miss Phillott, in the Dudley Gallery. The works which attract most attention are the eight Eastern studies of J. F. LEWIS, R.A., not otherwise present in the Academy. Here we have the original materials which serve the artist for picture-making: several of the figures have become familiar, as, for instance, an old pedagogue in 'A Turkish School' (578). It will be remembered that last year a series of Eastern sketches was exhibited in the Lecture Room by F. Goodall, R.A. The practice is greatly to be commended; students, and indeed the public at large, may learn much from the modes adopted by practised hands in the composing of pictures. The drawings (563, 582) by E. W. COOKE, R.A., are not equal to the artist's oil pictures. We have already mentioned a masterly drawing by E. M. Ward, R.A., 'The Acquittal of the Seven Bishops' (638), from the wall-painting in the Houses of Parliament, and we would here call attention to a work of something more than promise by the Academician's young son, 'Hall at Knebworth, Herts' (737). Mr. HEMY exhibits a powerful, deep-toned work, of the severe mediocrity of Leys, 'At the foot of the Cross' (543). Mr. NORTH is still prejudicing his future by violent colours, which seem to be mixed in a mustard-pot. Mr. J. W. BUNNEY's 'Ponte alle Grazie, Florence' (735) is commendable for fidelity and atmospheric light. We have also marked for praise drawings by Mrs. B. RIVIERE (650, 651) and Miss MACWHIRTER (595).

Among "crayon drawings" may be mentioned, for Art-style and good free hand touch, the head of 'The Right Hon. James Stansfeld, M.P.' (828), by C. MARTIN. For size is very conspicuous, under a ridiculous title, a lion, &c., by T. LANDSEER, A.E. Among the "miniatures" we specially marked 'Portrait of a Lady' (687), by E. MORRA, and 'The Princess of

Wales with Princess Louisa of Wales' (693), by E. EASTON. The architectural drawings are scarcely sufficient in number or importance to indicate the state of the Art at this moment. Many of the elevations, however, give interesting indication of works now under construction. First may be noticed some remarkable designs by W. BURGESS (744, 752, 817) for the new tower being erected at Cardiff Castle for the Marquis of Bute, with "the winter smoking-room" and "the summer smoking-room" therein. The tower, enriched by sculptured figures, is of the quaint bold character of the Middle Ages; it will present in the city over which it presides a picturesque appearance. The smoking-rooms will be decorated with figure wall-paintings: the adaptation of the olden methods promises to be highly effective; but it may be feared that the harmony of colour will scarcely be improved by the fumes of the smokers. These well-executed drawings have more Art-quality than is usual in architectural designs. Thanks to Mr. Smallfield, who executed the drawing 'Crewe Hall—Staircase' (804) by E. M. BARRY, R.A., also presents a pleasing pictorial appearance. Worthy of observation is Mr. STREET's design, made by direction of Mr. Layard, for 'The New Courts of Justice on the Thames Embankment' (789). Among "engravings etchings, &c.," we specially noted a portrait of 'John Fowler, Esq., C.E., after J. E. Millais, R.A.' (872), engraved by T. O. BARLOW: 'Rudimentary Duet for Piano and Violin' (875), by G. DU MAURIER; and etchings by J. P. Haseltine, E. Edwards, and F. Seymour Haden; the last are supremely artistic and brilliant.

GALLERY No. X.

In this room, the last in a series of ten, it is remarkable how well the interest is sustained, the number of visitors here is scarcely less than elsewhere. Still we fancy that the contents may be scattered: for want of any one controlling subject or idea, a certain crowding and confusion come on as in the last exit of a mob. Yet the gallery does not suffer from lack of talent. An analysis of contents similar to that before attempted gives the following results:—three Academicians contribute 3 pictures; three associates, also 3; and seventy-one outsiders, 71: total number of works, 77; total number of exhibitors also 77. As long as outsiders reach 71 out of 77, leaving as insiders only 6, the objection is hardly tenable that the Academy is nothing more than a private society sustained solely in the interest of its members.

'A Widow's Mite' (928) is in the graver style of Mr. MILLAIS, grey and mournful, as befits the theme. We have already criticised the painter at some length: certain people prefer this the more sober mood of Mr. Millais. Mr. MARCUS STONE here exhibits one of his most mature compositions, 'Henry VIII. and Anne Boleyn observed by Queen Katharine' (891). In the first place we may mention some few historic data which enhance the interest and value of the picture. The king is about forty, fair and fat: his portrait hangs on the wall; the picture of Queen Katharine is seen above the mantelpiece, and the monogram H. K. upon the chair further indicates that Katharine still remains the lawful mistress of the monarch's heart. She has been reading in the corridor; passing the open door, she observes anxiously the king's flirtation with Anne Boleyn, a young beautiful musician, guitar in hand. The

portly king and the future queen form the centre of the composition. Courtiers and others look on curiously, among them may be observed Wolsey, Wyatt, the poet, and Somers, the king's jester. The picture will be remembered as a brilliant passage in English history, not disagreeably sedate or severe, but pleasantly decorative. The figures lose in importance by the too great height of the panelled room, supposed to be part of Greenwich Palace, since demolished. For some cause not easy to explain, the total effect gained is scarcely proportioned to the merit of the individual parts; certainly the delineation and execution of the figures can scarcely be surpassed for point, brilliance, and precision. Another noteworthy historic scene is 'The First interview of the divorced Empress Josephine with the King of Rome' (916), by Mrs. E. M. WARD. The fine little fellow looks the picture of his father the Emperor; his bearing is Napoleonic. Very happy is the composition of this "first interview:" the "divorced empress" and "the King of Rome" group effectively on the sofa. Also the face and attitude of Josephine give delicate and quiet expression to the deep, yet melancholy, interest naturally awakened by such a meeting. The accessories are rendered with realistic completeness: and the whole picture is painted tenderly, yet strongly. Mrs. Ward has seldom, if ever, produced a better work. Whether the Academy ever intends to admit ladies into its ranks may be a question; but there can be no question as to the fact that Mrs. E. M. Ward ought to be there; and we hope to see the day when her merits as a painter may be thus recognised.

Mr. DICKSEE makes an unusual effort in 'Lady Macbeth' (929): the figure is eminently tragic and theatric, and that not wholly in a bad sense: the face is modelled according to ideal preconceptions, and the cast of the drapery is broad, symmetric, and effective. Another picture, which tells out with startling effect, 'The First Dip' (905), by Mr. G. E. HICKS, is liable to objection. The naked child is well painted, and so is the woman's bathing-dress, and the light emerald tone cast upon the sparkling sea is delicious. Still the artist will do well not to carry this style of thing further. Mr. FRITH who is understood to have been in some sort the master of Mr. Hicks, bestows his capital workmanship on 'Amy Robsart and Janet' (908). 'The Vestal' (965), by E. CROWE, assails the eye by raw crudity and violent contrast. The flesh is of brick-dust, and the general colour glaring. Throughout, delicacy has been sacrificed to power. On the opposite side of the door of exit hangs in a corner, somewhat out of observation, 'Turf-Cutters' (892), an amazingly clever, though peculiar, production, by T. WADE. Rude vigour, ruddy realism, deep shadow-tones in which shine luminous colour, characterise this eccentric picture. The landscape is specially fine. The style altogether is an *ultra* example of the somewhat outrageous and defiant manners which are permitted to the supremely lawless Art of the present day. Mr. PETTIE is lawless, and yet right; bold, but within limits. 'Touchstone and Audrey' (909) might almost have been painted by Rubens or by Millais.

Grand in conception, and glorious, though rather extravagant in colour, is 'Sleeping for Sorrow' (948), by J. LINNELL, Ben. Christ is in agony in the garden, and the disciples lie near heavy in sleep. The old Italian masters who treated this subject were accustomed to make more of the figures and less of the landscape. Mr. Lin-

nell's figures are to be received for their intention; they are, as we have said, grand in conception; moreover, in colour they are brought into harmonious unison with the landscape, which in bright golden tones and deep blue distance is worthy of the painter of the Peter Martyr. On the same wall hangs another scene from the Holy Land, 'The Rain-cloud—Palestine' (942), by W. J. WEBB, an artist painstaking, laborious, and studious of colour. He fails by being over gay; he eschews greys: his execution lacks variety and trenchant character. Mr. HODGSON, who, this year, has made an amazing advance, gains the qualities wanting in Mr. Webb. 'The Basha's Black Guards' (923) has a style rather French than English.

Styles either actually foreign or foreign in origin assert themselves rather strongly in this room. Primarily may be mentioned F. FAGERLIN, the Swede, whose works we specially commended when first they fell under our notice in the Paris Exhibition of 1867, 'A Declaration of Love,' 'A Demand in Marriage,' and 'Jealousy,' then exhibited, find now fitting sequel in 'The Acceptation of the Lover' (903). Fagerlin is the Paed of Scandinavia; he has, indeed, a downright unsophisticated way of painting peasants, which the Scotch Academician has been somewhat losing since he came to London. The old man seated at the door, taking snuff, is the finest study of the sort in the exhibition. Fagerlin resides like other of his countrymen, in Düsseldorf: he belongs essentially to the school of Tidemand, the greatest of the "naturalists" of the north. 'Bible Reading in Switzerland in the eighteenth century' (919), by M. SCANNELL, is a rather heavy affair. 'The Letter' (936), by M. D. MITCHELL, is on an equality with second-rate French.

G. A. STONEY we have before noticed; we may here add that 'Only a Rabbit' (934) has made itself a prime favourite in Gallery X. The piece has a humour which pleases exhibition-goers. That a portly sportsman should have toiled all day and have nothing better to show than a poor little rabbit makes a fair point for the pleasantry of his young wife. The picture has the painter's usual qualities, quietude, daylight, sober greys. Also for sunlight, half-shadow, sparkle in detail, and serenity in the general, the out-door scenes of W. W. DEANE, a member of the Institute, are noteworthy. Yet 'In the Old Town, Mentone' (896), the artist has not carried out his intention with adequate care and completeness. M. G. BRENNAN, in 'The Acolyte' (947), fulfils his promise. In this room was hung last year 'Preaching in the Coliseum'; the picture now exhibited, though smaller, is more uniform in excellence: it is sustained throughout without shortcoming or breakdown anywhere. The figures are solidly painted, and firmly thrown into relief: the colour, especially in the management of the greens, is allied to a foreign school which gains ground in England. Mr. Brennan's address is still in Rome; the catalogue indicates that he is one of the many artists who frequent the "Caffè Greco." H. BOURNE, of Antwerp, has improved since we met him in Paris three years ago: 'Through the Sand' (932) is indeed lovely. The group of children with a small cart on the sandy shore is pretty in idea, simple in sentiment, and the sun sinking into the silvery sea completes the picture as a small poem. Miss STARR we have already commended, in Gallery I; we regret that her ambitious composition 'Undine' (904) is not satisfactory. The picture strikes us as

being neither one thing nor another; scarcely sufficiently real for actual nature, nor sufficiently unreal for imaginative Art. But the drawing of the figures shows knowledge, and the face of Undine is beautiful. 'The Toilet' (922), by W. FYFE, is a good piece of rustic realism: close by, is one of the droll, clever compositions of W. WEEKES, 'A Debate on the Land Question' (920). Also, on the same wall, is 'Reading a Will' (915), a first-rate specimen of the Anglo-Dutch school by F. D. HARDY. Wilkie threw into the same subject action and incident, Hardy has struck out a line of his own, and within his limits his Art is little short of perfect. C. HUNT usually passes into a comic vein: 'A Drum-head Court Martial' (895) is hung too high to be appreciated: it is clear, however, that the composition is faulty: the artist has not advanced since he obtained, some few years ago, a place on the line.

The portraits in this room need not detain us. The best is Mr. HERDMAN's full-length of 'Mrs. Bruce-Gardyne, Middleton' (902). The face would, perhaps, bear more detail, but the general style commends itself as being a little out of the common in the present day: the manner is rather that of the last century, when Reynolds, Gainsborough, and Romney, divided between them the world of fashion. Among S. PEARCE's portraits, that of 'Charles, the son of James Chadwick, Esq.' (898), strikes us favourably. 'The Madras Hunt' (921), by A. CORBOULD, is skilfully put together: the figures gain much character at the cost of little finish. Mr. DICKINSON's 'Posthumous Portrait of Richard Cobden' (910) is rather plain and prosy. The face of 'John Boutflower Esq.' (917), by H. MEASHAM, has more than usual detail: also finely modelled is the head of 'Field-Marshal Sir J. F. Burgoyne' (958), by B. S. MARKS. Mr. ALLDRIDGE displays an original manner in the portrait of 'Martin H. Colnaghi, Esq.' (940); and Mr. Weigall is happy in the composition of the 'Breakfast at Marbury Hall' (954).

The landscapes in this room are not very remarkable. One of the largest 'The Wye, near Whitechurch' (926), has been painted wholesale by Mr. G. SANT. This artist, in landscape, has an eye for colour similar to his brother in the sphere of portraiture. Both are alike addicted to showy effect. J. M. CARRICK may err possibly in the opposite direction: indeed, he has some right to account himself the last surviving "Pre-Raphaelite." 'Looking over the Vega to Santa Fé, Granada, Spain—January' (897), is faithful and photographic, each brick and stone is a portrait. But it were wrong to hold up to ridicule a work so studiously conscientious: the picture is, in fact, very admirable. We have marked as praiseworthy the following: 'A Study on the Thames' (899), by N. O. LUPTON; 'On East Burnham Common' (925), by W. LUKER; 'A Backwater of the Wey' (945), by Miss A. ESCOMBE; and 'After a Gale' (946), by J. NISBITT. 'Near Chelsea' (938), by C. E. HOLLOWAY is a not unfavourable example of a certain hazy treatment of colour now coming into fashion. 'His voice is heard in the storm' (932), by A. W. WILLIAMS, is a tremendous but weak affair; it might be supposed the artist meant to be Turnerque had he not left out colour. More force of wave as well as of colour Mr. ORCHARDSON has given to the 'Toilers of the Sea' (953). The old man at the helm is a fine study. There is amazing dash in this work: the subject and style are apparently in emulation of Mr. Hook's stormy seas.

LECTURE ROOM.

This room has wholly changed its aspect since last year: the entrances are new, and the contents different. Instead of being reserved for "miniatures, architecture, engravings," it is now devoted to oil-paintings. Moreover, a principle adopted in the hanging is without precedent: full-length portraits are brought down to the line. Such changes and experiments are not unnatural in the trial of an untried building: and in this instance the result cannot be regarded as otherwise than pleasing. The walls are the reverse of crowded, they are almost scanty: the eye is certainly not fatigued; altogether the aspect of affairs agreeably suggests lounging and taking things easy. In the centre of the room is a couch whereon visitors are accustomed to rest and be thankful. The hangers have brought together some master-works which indicate the possibility of forcing the room up to the pitch of a "Tribune." Here are seen with less distraction than is possible in overcrowded galleries, Millais' famous full-length, 'The Marchioness of Huntly,' Gérôme's 'Jerusalem,' and Hodgson's 'Arab Prisoners.' Our analysis of contents gives the following results:—twelve Academicians contribute 13 pictures, three Associates 4 pictures, and fifty outsiders 52 pictures. Total number of works 69; total number of exhibitors 65.

We give precedence to the 'Marchioness of Huntly' (989), by J. E. MILLAIS, R.A., though only a portrait. But why should portraits be thought of slightly, seeing that many chief pictures in the history of Art by Titian, Velasquez, Raphael, Van-dyke, and Reynolds, are portraits—and nothing more. Yet to attain this pre-eminence it is needful that a portrait should possess the Art-qualities of a picture as a picture, and it is just for this reason that Mr. Millais' work reaches high distinction. And one peculiar merit in the painter's achievement is, that it does not remind us of what has been done before; the manner differs from that of either the Italian, the Spanish, or the Flemish school: it is independent and individual. The Marchioness stands in a conservatory, in the midst of flowers; her bearing is easy and graceful; a clear light is thrown upon the figure, which relieves roundly from the hazy background without undue force in the shadows. The drapery is silvery white: the execution on first view might appear sketchy and alight, but on closer examination it becomes evident that the paint has been laid liberally on the canvas; the surface has a texture which throws off light, and gives sparkle and vivacity. It was hard to save the picture from being scattered and distracted; however, in the end all the materials have been brought together and reduced into tone. We have suggested as a query what position this picture will have a right to assume among its fellows in the historic portrait-galleries of the world. For the moment its triumph is complete, but what will be the judgment of posterity? how, for example, will this full-length hold its ground when placed side by side with two portraits recently exhibited in these rooms among the works of elder masters: 'The Portrait of the Countess of Bute,' by Sir Joshua Reynolds; and the 'Portrait of Mrs. Beaufoy,' by Gainsborough. We fear the judgment will be that no living painter comes up to the standard of the deceased masters.

The fame of M. Gérôme's 'Jerusalem' (985), at the time of the Crucifixion, had already spread far and wide ere it reached

our Academy. The spectral shadows of the three crosses are cast along the foreground: "It is finished," and the Roman soldiers file down the well-known path that leads from the Mount of Olives to the beautiful gate of the Temple. The artist is not particular as to topographic accuracy: the Crucifixion did not take place on this spot of ground: but French painters care little for facts so long as they can get telling pictorial effects. Gérôme follows the example of Doré: neither has a directly sacred vocation: the Bible is hardly within the province of the artist who painted 'Phryne,' or of him who illustrated 'Don Quixote.' We have already noticed M. Tadmé: 'Un Amateur Romain' (970), though the artist's largest contribution, is not his best. M. Frère sends a couple of small pictures of a character too well-known to require criticism.

The Lecture Room, as we have said, assumes a novel aspect by reason of several full-lengths, life-size, being hung on the line. Here are placed two cartoons, of which the public have heard much, executed by E. J. POYNTER, A.R.A., for the Salvati mosaics for the central hall in the Houses of Parliament. The 'St. George' (1006), already translated into mosaic and in its place, received as we incline to think it deserved, severe handling in the House of Commons. The companion-figure of 'Fortitude' (997) is in better balance, and more conformable to the dignity and symmetry demanded in mural decoration and monumental Art. Mr. ALBERT MOORE also supplies a full-length, life-size, on the line, in 'A Garden' (966). The picture is, of course, an anomaly, and perhaps an anachronism; in style it has no precise place in time or space: its nearest belongings would seem to be among the mural paintings of Pompeii; and yet the figure is so flat that the manner is rather that of a bas-relief than of a picture. In colour the artist has an unaccountable liking for washed-out greens and feeble, faded tones generally. And yet the work merits respectful consideration, which indeed the hangers have given it by affording the figure so large a portion of valuable wall space. It may be remembered that Mr. Poynter and Mr. Moore, who meet in this room, were at first associated in a joint commission for the Salvati mosaics. In the opinion of Mr. Layard, however, Mr. Moore's manner proved too classic for a Gothic interior, and therefore the whole work was entrusted to Mr. Poynter. A comparison of the styles of the two artists, as now seen in this exhibition, shows Mr. Poynter to be mediæval, and Mr. Moore pseudo-classic. It is interesting further to compare these several manners with the classic, statuesque, yet romantic treatment adopted by Mr. WATTS in the figure of 'Daphne' (1018).

W. P. Frith, R.A., G. E. Hicks, Sir F. Grant, P.R.A., P. H. Calderon, R.A., and E. Armitage, A.R.A., have all been noticed in prior galleries wherein they are better seen than here in the Lecture Room. We cannot, however, dismiss summarily the most artistic work we have yet met with by J. E. HODGSON; 'Arab Prisoners' (1023) is marked by the originality and independence which are seldom wanting to a work of talent. And yet the manner seems to owe somewhat of its merit to Fromentin, Belly, and other French artists, who, like Mr. Hodgson, have chosen the northern coast-line of Africa as a sketching-ground. The style is the reverse of heavy, prosy, or commonplace; it reaches even brilliance: the picture has the freshness and the free-

dom of the desert and its nomadic peoples. The atmosphere is full of daylight, and the accessories of trees, cactuses, mountains, and blue sea, are literal, yet pictorial, in vegetative growth and local colour. We have not yet spoken of the "prisoners" themselves, for whose sake the picture exists. As studies of Arab character they are true: the heads are strongly impressive; the suffering of desert-thirst is upon them; a fountain has been reached; they must drink or they will die. We congratulate the painter on the advance made since he has betaken himself to foreign climes. Another chief success in this room, which comes as a sort of appendix or supplement to the exhibition, is Mr. BOUGHTON'S 'Age of Gallantry' (1013). The picture is remarkable for quiet humour indulged in at the expense of a gentleman who has waded knee-deep into a river to gather water lilies for the ladies who stand safely on the bank. Also commendable is the composition for the placitude preserved under the circumstances; a serene silvery light, a hazy imperturbable tone, are cast over landscape and figures. The style is as much foreign as domestic; were it not for its guilelessness it might be pronounced French. A. B. DONALDSON, who exhibits in the Dudley Gallery, sends three contributions to the Academy. 'Head of a Cardinal' (200), in the large room, is a fine study of individual character, the artist gains for once the drawing and the form which usually he lacks. But the painter, once himself again, becomes encompassed with besetting sins in 'Afternoon in Treviso' (990) and 'Margaret mocked' (978): in striving for colour he falls into confusion, and in seeking sentiment becomes indifferent to absurdity. A. C. GOW, whom we have already mentioned in the Institute, deserves friendly recognition here in the Academy, he is one of the few painters in water-colours who sustain their reputation in oils. 'The Suspicious Guest' (976), though one-sided in composition and of more delicacy than strength, is, on the whole, commendable. Two abnormal productions, by T. ARMSTRONG and E. BARCLAY, are hung as companions in eccentricity of genius. 'Poppies' (1020), by the former, reaches the poetry of ugliness; and 'Whittling' (1016), by the latter, is a kind of awkward pastoral, which nature herself might hold in derision. To arrest attention by singularity is apparently more easy than to win fame in the way of simple truth and beauty.

The review we have already given of the landscapes in the Academy may admit of a few additions. Of Vicat Cole, A.R.A., and B. W. LEADER we have before spoken; the latter obtains a force and a colour which recall Constable in 'The Loch and Church—Stratford-on-Avon' (979). J. M. CARRICK has also fallen under notice, yet we may here stop to commend for solidity, firmness, and fidelity, 'The Alhambra; and Sierra Nevada, Granada, Spain' (1005), 'On the Banks of the Oise,' C. DAUBIGNY (1011), attracts the eye by the low tone, tertiary greens, flat horizon, and atmospheric grey, which distinguish the landscape art of Paris. But the Academy catalogue, with its usual hasty incompleteness, leaves it doubtful whether the picture is by Daubigny the father, or the son. Three years ago the son, 'Charles Pierre,' exhibited in the Academy; and last year the father, 'Charles François.' As the catalogue indicates the Christian name by nothing more distinctive than "C." the authorship of the work is left to conjecture. We imagine, however, that it is the son who this year has favoured us with a specimen of the family

manner. We may add that the Christian name even of a painter so well known as Pierre Edouard Frère is indicated with inaccuracy. We hear sometimes of the library of the Royal Academy, also of the librarian: are there no biographical dictionaries among the books which might assist the compiler of the catalogue? Before concluding, let us direct attention to the only contributions of F. W. HULME and C. P. KNIGHT. 'Near Ripley, Surrey' (984), by the former, approaches the manner of Mr. Creswick, who is known to have held in esteem the landscapes of Mr. Hulme. 'Near Ripley' is good in tree study; in composition it may be a little injured by the empty space on the left. By C. P. KNIGHT, commendable though not entirely successful, is 'Carn-y-lludu, the hill of the Black Druids' (1024). The composition is treated boldly, the colour has rich harmony, and a fine poetic effect hangs over sea and sky. But the picture, on the whole, falls into confusion. It is, however, noteworthy as an epitome of study, crowded with facts from nature, and any minor faults admit of easy correction.

SCULPTURE.

English sculptors, though for years loud in complaint at the injustice they suffered in the "black hole" in Trafalgar Square, fail to improve under improved conditions. There are this year, as there always will be, a few works even of exceptional merit; yet, as a whole, and with sorrow we confess it, never have we seen a collection more mediocre and miserable. The paucity of large groups is apparent in the paltry appearance of the chief sculpture-gallery. The floor space is there, as contrasted with last year, comparatively unoccupied, and the collection of small miscellanies raised on a purple dais as a centre is distinguished by an Art-merit scarcely surpassing that of the marble-masons' and stone-masons' shops in the public streets. We will not believe that these three galleries do justice to the talent of our English sculptors. And it remains to be seen what measures can be taken to secure to the Academy works of which our country need not, in the face of Europe, feel ashamed.

The visitor is met in the "Vestibule" by 'Blackberry Picking—the Thorn' (1180), a pretty, picturesque, nicely draped figure, by E. B. STEPHENS, A.R.A. 'Flora' (1223), by M. WAGMÜLLER, its *vis-à-vis*, indicates what foreign mediocrity is now invading our English domain. In the "Central Hall" certain fancy figures display that traditional classicism, that Canova-like elegance, which have been the curse of modern sculpture. 'One of the figures forming part of a tomb erected at Reigate' (1167), by S. RUDDOCK, is symmetric to a fault; the execution is that of a machine; but, as a matter of course, the feathers in the wings are wrought with care: the mere mechanic is competent to cut feathers, whether of an eagle or of an angel. Again, we have wings with a vengeance in 'Memento Mori' (1171), by Count GLEICHEN, a design of much effrontery and little knowledge. That the Academy should find place for a group of this magnitude and mediocrity is surely cause for marvel. 'Musidora' (1153), by M. WOOD, is refined, smooth, romantic: 'Hebe' (1139), by the same artist, is generalised to a point destructive of individuality or character. 'Undine' (1130), by W. C. MARSHALL, R.A., yet another romantic conception which has reached the dignity of marble, is tenderly modelled, yet somewhat sickly in sentiment. 'Enid' (1144), by

J. S. WESTMACOTT, has been admired as a pretty idea. L. GUGLIELMI, who may be remembered in the Roman sculpture-court of 1862, makes his appearance in the Academy by 'Ruth and Naomi' (1168), and 'Daphne and Chloë' (1169); the style may commend itself to some by that finished refinement, the reverse of strength, which characterises the modern sculpture of Italy. As for 'Ophelia' (1160), by J. A. RAEMACKERS, we have only to remark that any such living impersonation of the character would be quickly hissed from the stage. Among works of more than average pretension must be classed a "bust" by J. Ball, of 'the figure of the United States directing the progress of America': from the group now in course of execution in marble for the National Prince Consort Memorial' (1103). The earnest labour devoted by our sculptors over a number of years upon this memorial may account, in some measure, for the lamentable fact that only minor works find their way to the Academy. We think it a pity that the groups and bas-reliefs for the great monument in Hyde Park are, this year, known to the exhibition by little more than one colossal head.

Very highly to be esteemed is a bronze by H. MONTFORD, 'Hercules and Antæus' (1093). The action is intense, the muscles are under violent stress and strain, the articulations are firmly pronounced: the style and handling we seldom see surpassed in the present day. Also in bronze is a capital bust of 'Hugh Lee Pattinson, Esq.' (1098), by G. SIMONDS. The work shares with the antique, severity and simplicity. Certain sculptors affect Michael Angelo or the Laocœon: thus we come upon 'The Contest between Corineus and Golemogot' (1066), by J. M. AP GRIFFITH; and another, 'Hercules and Antæus', (1135), by W. WHITE. This style of thing has often been done before. So also will 'Eve' (1134), by J. LAWLER, strike many people as not very novel: and the 'Nymphs and Cupid' (1132), by E. DAVIS, seems an idea before turned to account. Indeed, a similar group was exhibited, if we mistake not, by Mr. Davis in 1862, under the title, we think, of 'Cupid caught Flying'. Several bas-reliefs by F. M. MILLER display the artist's pleasant fancy; and medals by the Messrs. WYON, show accustomed excellence.

Among sepulchral works has been admired, for impressive quietism as of sleep in death, a 'Monumental Figure' to be erected in Godstone Church, Surrey' (1063), by C. SUMMERS. Also, as very much above the ordinary level of memorial compositions, a pleasing ideal-figure by J. EDWARDS, 'part of a monument erected at Walton-on-Thames, to commemorate the late George Virtue, Esq., and Helen, his wife' (1219). 'In Memoriam' (1222), by T. WOOLNER, has also high imaginative qualities, with an originality and vigour which seldom forsake the artist.

The busts, in usual numbers, display accustomed diversity of treatment, ranging from the classic to the naturalistic, down even to a picturesqueness which does not always escape the grotesque. (There is what may be termed the post-and-waistcoat style, represented in a perfection to delight a tailor by such busts as that of 'Mr. J. Henshaw' (1116), by H. BURSILL; and 'The late John Champey, Esq.' (1120), by M. NOBLE. Then there is the Roman-toga style, seen in the loaded drapery across the shoulders of 'The late H. Fenwick, Esq.' (1193), by H. WEEKES, R.A.; Professor Christison' (1194), by W. BRODIE, R.S.A., is also turned out of hand in the old-fashioned

manner, which may be accepted as a compromise between Sir Francis Chantrey and Sir Watson Gordon. As a favourable specimen of the undraped classic may be named 'John Penn' (1188), by E. W. WYON. Also very striking, yet quiet and admirable for modelling, is the bust of 'The late George Jones, R.A.', by H. WEEKES, R.A., presented by Mrs. Jones to the Royal Academy. Likewise for care and delicate finish may be commended a medallion profile, by Miss M. F. FOLEY, of 'S. C. Hall, Esq.' (1190). But the multitude of busts that might be enumerated so far exceeds our limits that we must conclude by selecting a few of the best. The works of J. DURHAM, A.R.A., strike us this year as peculiarly good: 'Mrs. Birks' (1154) and 'The late Joseph Crossley' (1165) are quiet and well-considered in manner; the modelling is massed, yet detailed. T. WOOLNER pushes character rather far in the head of 'Sir James Hope Grant' (1115); but the sculptor comes back to his happiest manner in 'Charles Darwin, Esq.' (1198). This head, and that of 'The late Richard Burdon Sanderson' (1211), by T. BUTLER, reach to a massive strength and a delicacy of detail scarcely surpassed in classic Art. Also the head of 'The Rev. Thomas Jones' (1109), one of the most original of preachers, has been moulded with a firmness and softness of breadth and detail which we could scarcely have supposed possible to H. S. LEITCHFIELD on the evidence of his ideal compositions. It seems to us that our English sculptors are more at home in a bust than in the sphere of imaginative creations.

In conclusion, we may add a brief synopsis. We commence with the names of the absentees. Thus it will be found that in the preceding review we have not been able to comprise among the Academicians present Messrs. Boxall, F. R. Pickersgill, Richmond, Webster, Robinson, Smirke, Scott, or Westmacott. Then among Associates Messrs. Nicol, Lane, and Stocks, are numbered as absentees. To these must be further added five honorary foreign Academicians. Thus the Academy this year loses out of its efficient force no fewer than seventeen artists. Next it will be interesting to put on records an analysis of the exhibition as a whole. Thus it appears that thirty-five Academicians exhibit 111 works; twenty-one Associates, 60 works; 759 outsiders 1,056 works; one hon. foreign Academician, 2 works: total number of exhibitors 816; total number of works 1,229. We have only to remark on the above data that the charge of narrow exclusiveness often raised against the Academy is disproved. The fact is startling that out of a total of 1,229 works, 1,056 should come from non-members; and such a fact indicates that the Academy has not yet succeeded in making itself or its exhibition wholly unpopular. To obtain a place on the walls of the exhibition or at the table of the Council continues to be the laudable ambition of every artist in the land. The Academy is thus allied, sometimes almost in spite of itself, to the rising talent of the country; and that Art-talent is rising, and Art, in the true sense of the word, is progressing—even the present exhibition seems to substantiate. The unusual number of works which in our review we have found reason to commend, would appear to corroborate the opinion of Mr. Gladstone, who, speaking at the Academy dinner said, "I can hardly conceive it to be open to doubt that these walls, even as compared with the average of former years, exhibit in the mass of works a real progress."

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE HON. SIR W. BALIOL BRETT.

DRAWING THE NET AT HAWESWATER.

Jacob Thompson, Painter. J. C. Armytage, Engraver.

FROM his secluded home, rightly named "The Hermitage," situated amid the beautiful scenery of the Cumberland lakes and mountains, Mr. Thompson continues to send forth pictures of great merit and interest. They are not often seen in our London exhibition galleries, though occasionally a single example of his pencil may be found in the Royal Academy: but we have engraved some of his works at various times, and other prints on a much larger scale than our own have been published, so that the name of the artist must be tolerably familiar to all who are cognizant of the Art-productions of the day. Evidently a passionate admirer, and therefore an earnest and successful student, of the picturesque locality in which he chooses to pass his quiet, but not inactive, life, the landscape of his compositions is the best portrait of nature among the hills and lakes; but he is not content to paint that portrait without episodes, so to speak, of fancy and interest: he adorns it, generally, by the introduction of some passage of country life that imparts to it additional value. Thus we often see in his works incidents he has witnessed, and portraits of individuals with whom he has made acquaintance; and we are disposed to believe that this method of introducing portraits, even of distinguished persons, might be more generally adopted by artists than it is: a story always adds to the interest of a picture.

The picture here engraved is an apt illustration of these remarks: it is the result of a commission given to the artist by the owner of the work under the following circumstances. Sir Baliol Brett, one of the judges of the Court of Common Pleas, is an ardent lover of the lake scenery of the north of England, of which he desired to have a pictorial representation, associated with some incident commemorative of many happy days passed in its midst. Knowing Mr. Thompson's talents for treating a subject of this kind, an opportunity was afforded him for sketching a "scene." A party had gone from Lowther Castle to spend the day on one of the wildest and most picturesque lakes, that of Haweswater. When the hour for the picnic dinner arrived, the boat made for the shore, and the net which the party had taken with them was drawn: this is the moment chosen for illustration. The seated figure on the left, with his favourite dog standing before him, is the owner of the lake, the Earl of Lonsdale; behind him stands the Earl of Malmesbury; Mr. F. W. Lowther, and Mr. Robinson, the earl's secretary, are assisting the old servant and experienced fisherman, Bateman, to land the net. In the boat are Sir Baliol and Lady Brett; and the three juveniles in the centre of the composition are their daughter and sons.

The picture was painted in the summer of 1867, when Sir Baliol was Solicitor-General: the incident of "drawing the net" is perspicuously told, and it most agreeably animates the landscape, which shows a combination of desolate grandeur and of verdure, of stern rock and placid water, of fitful sunshine and fleecy cloud, painted with feeling and delicacy of touch.



JACOB THOMPSON. FINE?

DRAWING THE NET AT HAWESWATER.

FROM THE PICTURE IN THE POSSESSION OF THE HON. SIR BALIOL BRETT.

J. C. ARMYTAGE. SCULPT.



SOCIETY OF PAINTERS IN
WATER-COLOURS.

SIXTY-SIXTH EXHIBITION.

The first impression on entering is, that the gallery is scantily furnished with works; and, in fact, the catalogue shows the number falls about fifty below the average of former years. But as the room is not crowded, it follows that each work can be well seen; indeed, there is scarcely a drawing which materially suffers in the hanging. Under these favourable circumstances it may be hoped the unreasonable prestige which attaches to "the line" will be lessened. In the exhibitions of the Continent, pictures are considered to be best placed where they can be best seen; and some compositions are actually benefited by being stationed above the point of sight. But that the drawings this year collected are below the maximum number is of less moment than that they fall, as is the case, beneath average merit. At the private view the general impression prevailed that the exhibition was a poor one. The loss of James Holland, whose face had become as familiar in this room as his works, it is hard to replace. And among absentees, through accident, are Mr. Burton, still abroad, Mr. Boyce, and Mr. Nash. Moreover, some other men are scantily represented, as if their energies had been diverted elsewhere: thus we have from Mr. Birket Foster but two productions, from Mr. Walker only one, from Mr. Watson also only one, and neither especially important. As to Mr. Pinwell he may be forgiven, because his single contribution contains sufficient materials for half-a-dozen. This enumeration will explain the statement that the hanging committee found the members a little backward; a further explanation may be given in the multiplication of new exhibitions which cannot but draw away force from the old associations. We should be sorry, however, to convey the impression that this "old society" shows serious symptoms of decadence. The present collection has, indeed, in some directions exceptional strength; the weakness of some members receiving compensation in the unusual strength of others. Thus Mr. Burne Jones contributes five drawings which go far to justify the long-sustained, though severely tried, confidence of his friends. Again, to more than ordinary advantage are seen Mr. Thomas Danby, Mr. Alfred Fripp, Mr. Branwhite, Mr. Powell, and Mr. Palmer. Other members, such as Mr. Gastineau and Mr. Collingwood Smith, are conspicuous chiefly in numbers, the former sending sixteen, the latter twenty drawings. A comparatively newly-elected associate, Mr. Holman Hunt, favours the gallery with a couple of eccentricities: even extravagance may have a use in redeeming a collection from commonplace.

We may be forgiven for opening with Mr. Burne Jones, partly because of the prominence his five works assume, and partly because of their exceptional character, which provokes to criticism. In previous years we have pointed out how this artist pushed mediævalism to excess; how his figures were hard, ungainly, repellent; how his forms were wanting in drawing; how, in short, his pictures were ready to outrage what is natural for the sake of a colouring reflected from miscellanea, and of an expression borrowed from the old masters. A year ago, however, in a composition not easily forgotten, 'The Wine of Circe,' it became evident that genius was likely to get the upper hand of wilful vagaries, and now again, though abnormal conditions of mind are not conquered, imagination asserts a sway and a spell which it is not easy for reason, even in the most prosaic of spectators, to throw coldly aside. Still, such a figure as 'Evening' (45) may occasion some dismay: a work thus defiant should be better done; a large figure thus floating in mid air should be better balanced. The impression produced is that a creature thus fashioned can neither walk, fly, nor swim; it is a nondescript being, neither fowl nor fish, and yet scarcely

human. The colour, too, is like nothing in heaven above or on the earth beneath. And yet we do not object to the supernatural, provided only the artist can sustain the high flight of imagination without falling from the sublime into the ridiculous. In 'Phyllis and Demophon' (164) poetic thought is scarcely in danger of this breakdown, though the conception hardly reaches completeness in execution, and the colouring may be accounted rather too green for flesh and blood, at least of ordinary mortals. And yet, as usual, there are parts in this picture which no other artist could have painted. Not that the manipulation or technique of Burne Jones is to be accepted as satisfactory; his pigments are opaque with a vengeance; indeed, his drawings are literally in tempera, and in substance and surface might almost be mistaken for oil. This may be scarcely cause of complaint, provided the pictorial effect obtained be good; but, on the whole, it may be doubted whether the artist does not, by the methods he adopts, lose more than he gains. Mr. Burne Jones, however, must be measured by the magnitude of his conceptions, rather than by the matured perfection of his manipulation. 'Night' (136), with torch inverted, is a noble thought; her alumbrous eyes are closed, and at her feet the shut daisy sleeps, while in the silent sky the stars keep watch. 'Beatrice' (14) also aims to be a poem; it is unfortunate that the accessory figures are dwindled to the scale of dolls; but the character in chief wears a mediæval mien very impressive, and the colour is truly grand. We end with a composition at which criticism would find it hard to cavil, 'Love disguised as Reason' (64) attracts not by singularity but by beauty; the grace of classic Art is infused with the ardour of mediæval styles: the colour is brilliant as a missal, solemn as a church-window. Mr. Burne Jones in the Old Water-Colour Society stands alone: he has in this room no followers; in order to judge how degenerate this style may become in the hands of disciples, it is needful to take a walk to the Dudley Gallery.

In direct antagonism to the mediævalism of Mr. Burne Jones is the modernism of Mr. John Gilbert and Mr. Carl Haag: some people prefer the old style, and some the new. To our notion Mr. Haag has not of late improved, his works no longer wear the aspect of being taken fresh from nature, they look doctored and forced up for effect. 'The Entrance to Ancient Samaria' (171) seems to us the nearest approach to his former sketches, full of spirit, just in proportion as they were made on the spot. Such heads as 'Mash Allah' (9) and 'A Semitic Belle' (38) appear little more than mechanical reproductions on a magnified scale of types, multiplied week by week on all oriental occasions in illustrated newspapers. But of more importance, not to say pretence, is 'Ea Salaam—Sheikh Michael el Musrah, Anazeh, at Palmyra' (63). The picture is showy, also large; it has almost more power, colour, and paint than can be commonly commanded on the stage. This is an Art which will scarcely bear further encouragement. John Gilbert, like Carl Haag, may be recognised at a glance, and yet it is scarcely possible to see too much of an artist who, though prolific, is most versatile. 'The Arrest of Guido Fawkes' (104) is yet another page from history painted in accustomed colours. A deep purple velvet is in this chromatic composition the focus of force. The tableau is crowded with the same historic characters who have many times heretofore offered John Gilbert their services—characters which kindly appear again and again, whatever be the century or the quarter of the globe that may call for historic illustration. Mr. Gilbert it is needless to criticise more at large, his distinguishing merits are already sufficiently recognised.

A pleasing, well-ordered variety prevails, as usual, throughout the room; artists, for example, like Mr. Topham and Mr. Walter Goodall bring into the gallery cheerful sunny scenes which, if wanting in decisive character, are blandly agreeable. 'Gathering Mulberry Leaves' (111), by Mr. Topham, is graceful, and the refined gentleness of the figures finds response in tender groys, and a vaporous and

dappled light mingling with shade. This trick of treatment has at length grown into an unvarying mannerism which makes it a matter of perfect indifference in what country the scene is laid, and whether the characters be Italian or Spanish. 'A Venetian Well' (88) is a fair example of the artist's happy knack of serving up his tastefully selected pictorial properties: the drawing includes a Venetian well, a balcony and gondola, a water-carrier with copper buckets balanced across her shoulders, an ardent lover, together with a sprinkling of pigeons. The Queen of the Adriatic we need not say was robed more resplendently by Turner and by Holland than by any painter who survives in the Old Water-Colour Society. Mr. Holland, within the last few years, gave us visions of Venetian colour which, we regret to think, we shall never again witness on these walls. Romance having done its best, is now doing its worst. We pray that Venice may be saved from postasters: what is wanted is more of the conscientious truth of Canaletto. The gallery hardly contains a Venetian study worth looking at. Mr. Walter Goodall takes us to Rome: 'Waiting for the Ferry-boat' (24) is one of the most important compositions the artist has yet given us, whether from its size or the number of its figures. The style, though lacking in force and originality, is pleasing. 'A Cottage Interior' (251), also in Rome—a small drawing on a screen—is, however, of better quality than the larger composition: diminutive cabinet size is best in keeping with the artist's tone of sentiment. This simple little subject shows that Mr. Walter Goodall might gain the tenderness and quietism of Edouard Frère. Mr. J. D. Watson has not latterly been giving proof of the talent for which he receives credit: 'A Prize' (70)—the prize being a fish half the size of the child who carries it—is poor in colour, and scarcely agreeable in any respect. E. Lundgren, who formerly held a conspicuous position upon the walls, contributes four small drawings which find places on the screens. 'A French Girl' (242), though a minor effort, is not unworthy of the artist's best moments. Mr. Lundgren has been suffering in health, we trust that his present contributions may be accepted in evidence that he will yet appear in full force in a gallery which has owed much to his talents. The Old Water-Colour Society, in these days of fierce rivalry among competing associations, can ill afford to lose the efficient aid of any of its members.

There was good ground some time since to congratulate this old, but evergreen, society on the accession of new members which, from time to time, recruited its strength. There is now reason to fear that hopes entertained on certain elections will be disappointed. What has befallen Mr. Shields it is impossible to imagine: two drawings he now produces are nothing short of calamitous. 'After the Storming—extract from the official return: two drummers killed, one wounded' (123) is a well-meant composition, which, it may be feared, will be held up to derision. In point of Art the thing is poorly done: the havoc of war cannot be depicted with so feeble a hand: the colour is hot and opaque. 'Solomon Eagle warning the Impenitent' (177) is equally a mistake. At the private view a spectator observed, if you wish to be complimentary you may say the picture is only mad, not imbecile. Vast indeed is the interval between these deluded efforts, and that true, pathetic, and never to be forgotten drawing, 'The Broad Winners.' We have already warned this artist that he was going wrong; but for so desperate a backsliding none could be prepared. The possibility of future recovery may depend greatly upon a wiser choice of subject. Mr. Shields has shown exceptional gifts. In the province of simple pathos, in the sphere of humble life—poor, honest, earnest—few have touched deeper chords of feeling. We cannot but believe that the good work which formerly came from the painter's hand is still within his reach. Mr. Johnson is another associate who latterly has been going to the bad. 'Prison Scene—Vicar of Wakefield' (83) is scattered and crude: the more the artist multiplies his figures the greater

naturally becomes his difficulty in keeping the composition together. On Mr. Johnson's election it was at once evident how deeply he had been indebted to the French school: he will do well to renew his study of Meissonier. As a rule the influence of French Art, as might be anticipated, is less felt in water-colours than in oils, less in this gallery than in the Academy. Mr. Johnson's plagiarism was sufficiently clever of its kind to be acceptable; what we now ask of him is not a new style, but more unity, tone, and subordination, in the materials already at his command.

Among the best products of the year are drawings by Mr. Alfred Fripp and Mr. Pinwell. 'Purbeck Woodman' (116), by the former, is a figure over much romantic for a hard-working man, and weak definition of form takes away force and realism; but such defects seem inherent to the artist's style. Seldom has that style been seen under so much sparkle of light and of colour as in 'The Lace-maker' (243), a small drawing on the fourth screen. It were difficult to throw into a subject such glittering colour without spottiness, and to give to a figure so much grace without detracting from the simplicity of nature. The picture is a little gem. Mr. Pinwell has but one drawing, 'The Elixir of Love' (114), and that it is said, as we can well believe, has taken him the whole year. The composition, in fact, consists of many pictures, and that in some measure constitutes its defect: it might be divided into several groups each separate and complete. The only point which each figure has in common is the being love-stricken under the spell of small potatoes obtained from an itinerant quack. Thus, old people no less than young suffer from the tender passion. A certain amount of silliness may seem inseparable from the interminable multiplication of this insensate calamity, falling in love: the characters have every one of them lost their wits; they are demented. But all that this artist has yet done, with the exception of his best work, 'A Seat in St. James's Park' of last year, is eccentric and abnormal. 'The Pied Piper of Hamelin' was certainly as cracky and chaotic as it was clever; and so again here, not a character is in his right mind, not a passage is there that does not fall into pictorial confusion. Such an artist is assuredly so far from the beaten track as to be worthy of observation; it is impossible not to feel the utmost curiosity as to what he may do next. As we pointed out some time since, the manner adopted is that of Mr. Frederick Walker with exaggeration, the colours are more opaque, more heated with yellow and red. Mr. Pinwell has taken a path beset with danger, and yet he must be safe to succeed if only he be true to the talent wherewith nature has so richly endowed him. Mr. Walker, who may be said to be the originator of the style which Mr. Pinwell and one or two others elsewhere emulate, has not favoured the exhibition with any important work. His only contribution, 'The Wayfarers' (309), is the sketch for an oil picture of which we spoke with severity when exhibited some few seasons since in Pall Mall. The sketch, however, turns out better than the finished work, and that in part because the artist, down to the present moment, has greater mastery over water-colours than over oils, and yet his drawings are wrought in opaque. Possibly he has not even yet definitely settled his technical processes; students who maintain the spirit of adventurous pioneers are likely to be on the look out for new methods of rendering effects in nature which elude the ordinary pencil. And the drawing before us, of deep shadowy browns contrasted against a liquid luminous sky, attains to qualities not within easy reach. Mr. Walker is eminently original, he has yet much to develop and to divulge which will prove rare and strange. At one time, too, we had considerable expectations from Mr. Smallfield, but latterly he has been going sadly astray; he seems to be doing too much, and pressure, not to say success, engender carelessness and confidence. 'Dinner Time and Bed Time' (170) is thin, discordant, and not over refined: the best part of the affair is the coat of some white drapery, and the drawing of the

agapanthus lilies. But the artist is clever, versatile, and ever ready of resource. It is a novel, piquant thought to paint two monks in the act of 'Fuel-gathering at Fiesole, in the Convent Wood in Autumn' (221). But the drawing is stronger in contrasts than in harmonies, it tends in fact to satire or comedy, the essence whereof is not unfrequently surprise or dissonance. Lastly, among figure painters, a line must be spared for Mr. Lamont, though not at his best in 'Bays' (146) and 'Laurels' (162). In the latter, the warrior is too poor a creature for war; such weakness could not withstand the shock of battle. 'Bays' is not so bad: the artist is usually himself when he can find occasion for sentiment and colour.

The landscapes in the gallery may mostly be identified at a glance: still there is not only delight in greeting again old acquaintances, but over and anon some fresh idea gains utterance, which is likely to repay attention. The greatest novelty, as already hinted, comes from Mr. Holman Hunt, who it may be remembered joined the Society a year ago, apparently not with the intention of making demonstration of his powers as a figure-painter, but for the sake of the opportunity of bringing before the public notes or rather studies from nature. The works he has here exhibited may be accounted as extraordinary phenomena both in Nature and Art. 'Sunset at Chimaditti' (68), indeed, we should scarcely acknowledge to be either Nature or Art, and yet, as an earnest endeavour to paint what is unpaintable, this strange and startling attempt is not unworthy of respect. As a kind of kaleidoscope arrangement of colour, this study of sky, earth, and water, taken from a mountain top is curiously interesting. But we do not regard the effect depicted as true to outward nature, it is rather the result of frenzied vision; the eye when dazed by excess of light sees colours which do not exist outwardly and physically, but only inwardly and within the mind's consciousness. It is an interesting question, not easy of solution, how far a painter is justified in throwing into his picture a poetic cast of thought, a frenzy of colour, which correspond not to nature, but to his individual idiosyncrasies. Turner's practice must be taken as an argument that cuts both ways, and we cannot but consider that Holman Hunt falls into an extravagance which even in Turner is not excused. The "sunset" before us wants the moderation of Art and the modesty of Nature. The painter's second contribution, a 'Fiesta at Fiesole' (71), is so far from attaining what was intended that it provokes a laugh. The artist again mars his work by indifference to beauty: the soldiers thrust into the corner of the composition are little short of ridiculous; and the blazing sun which has burnt a round hole in a tree, and bursts through upon the spectator as fireworks, is one more proof that there is but a step from the sublime to the ridiculous. And yet, even in the presence of these painful errors, we cannot but feel, in the remembrance of works which will be ever honoured in the Art-history of our country, that Holman Hunt is in the possession of a genius which in the end ought to triumph. His mistakes sometimes arise but from perversity, in other instances from the more excusable desire to strike out new paths and to realise truths hard to attain. From the above problems in polychrome we may pass to somewhat analogous experiments exhibited by Mr. Samuel Palmer, an artist whom we rejoice to find once again upon these walls. 'The Curfew' (97), carries the mind back not only to past times in history but to prior epochs in Art: this style of landscape may be accounted traditional. As in the pictures of Claude and Poussin, as in the drawings of some of our early water-colour painters, this composition of trees, waters, figures, cattle, has balanced symmetry, and the sentiment glows under poetic ardour. It is good in these days of literal prose to see an Arcadian shepherd, lute in hand, whiling away the weary hours with plaintive melody. Also among rapturous yet attempted colourists must be ranked Mr. Alfred Hunt and Mr. Arthur Glennie. The former, having been yatching in the Mediterranean, has not much to show in the way of work, but the drawings

he does exhibit—all on the screens—are choice. 'The Foundation of the Hills' (194), is indeed very lovely: the atmospheric effect thrown upon colour is delicate and delicious: few artists have observed with so sensitive an eye the modifications, the modulations, of colour under sunlight—than which effects none can give more exquisite delight. We may expect from the journeyings of Mr. Alfred Hunt in the poetic lands of the south, fruitful harvest. We have hitherto been accustomed to look to Arthur Glennie for pleasant gleanings from Italy, and, indeed, his 'View of the Cathedral and Castle at Spoleto, in Umbria' (27), shines like the sunny south in gold tinged with green. As lovely as true to the spirit of the scenes are such drawings as 'View from the Via Appia' (165), and 'Town of Spoleto from the Capuchin Convent' (61). It is one of the delights of a gallery like this, that climes the most diverse are made to excite in the imagination varied emotions responsive to manifold nature.

A large proportion of the members are naturally just in the same position as a year ago: a man after forty, said Dr. Johnson, never advances. The drawings of Mr. Richardson and Mr. Collingwood Smith are numerous, large, and showy, as heretofore. Mr. Birket Foster's small style scarcely admits of magnifying; it ceases to be satisfactory when enlarged in scale, as in 'The World of Surrey' (12). And an ambitious drawing, 'Dear Forest, Loch Affric, Inverness-shire' (133), by Mr. Newton, does not gain a strength proportioned to its size. The effects are washed down into hazy, harmless concords; the masses want solidity; and yet this mountain scene is well mapped out, and the distances are atmospheric. Mr. Newton, notwithstanding the promise of former years, is still in the list of Associates. Mr. Jackson has a drawing, 'Hulks at Plymouth' (13), which recalls his early successes. The various sea-pieces of Mr. William Callow and Mr. Duncan are after accustomed manner and merit; so too are 'pretty scenes by Mr. E. A. Goodall: 'The Bay of Naples' (254) is specially agreeable. Pleading in diversity are the drawings of Mr. Davidson: 'The Beech Tree—Autumn' (225) is the best study of the kind in the gallery: the modelling of the trunks is firm, delicate the pencilling of the branches, and the distance beyond of quiet meadow and woodland is painted tenderly. Mr. Dodgson repeats himself: 'Water-Mill, Yorkshire' (108), is green, and the trees are branchless. Mr. Frederick Taylor also repeats himself, yet the public will never be tired of such felicitous compositions as 'Breaking the Park Palings to let the Hounds through' (206). The cattle-pieces of Mr. Brittan Willis and Mr. Basil Bradley show no perceptible change on former years. Mr. Read's 'Interior of Milan Cathedral' is chiefly remarkable for its size—size without space, show without grandeur or solidity: the texture of stone is wanting to the architecture. Yet this "interior" is imposing, and that in the good sense of the word. Among landscapes the well-known manner of Mr. Branwhite has never been seen in greater force: 'The Severn and Avon from Durham Down' (77) is a grand drawing. We may here note that the late G. F. Rosenberg appears in this room for the last time. Among the seven works collected, 'The Ice Plough—the Glacier at Bawr, Brac, Norway' (126) serves as a striking example of his photographic accuracy: the blue of the cleft glacier is also rendered with a vividness startling yet illuvisively real.

Some few artists have reached a maturity, a sobriety and balance, not usual in these spasmodic times. Mr. Thomas Danby, Mr. George Fripp, and even so late an arrival as Mr. Francis Powell, exhibit drawings marked by a quietude and unostentation which may scarcely obtain according to their merit attention from the crowd, who stare longest at contrasts and incidents which scream the loudest. The contributions of Mr. Danby, five in number, though beset with shortcomings, display, as every one will expect, rare merits. The forms are vague to a fault, mountains merge into lakes, and lakes melt into foregrounds; but as a matter of course the sentiment of the scene is instinct with poetry. 'The Passing of Arthur' (6) is

imaginative, and 'Ruin' (34) is romantic. In the last the artist's method or mode of manipulating his materials is noteworthy. While almost every other drawing in the room is lavish and reckless in opaque, this is entirely transparent. The sky, which is full of movement and dramatic force, depends in its boldly pronounced lights solely upon the use of transparent colours. It is curious to observe how the paper has been rubbed away in order to restore it to whiteness, and then glazed over to bring it into tone of shade and concord of colour. And it cannot be doubted that this, the original mode of dealing with water material, has its advantages. A like process is practised by Mr. George Fripp, and accordingly his drawings gain union. It may be objected that they degenerate into sameness of sentiment and monotony of treatment: the charm of the style, perhaps, consists in the quiet modest way in which pleasing placid pictures are made out of Nature's everyday materials; thus, unobtrusive beauties are brought home to the mind, as in Wordsworth's poetry. 'Cleve Lock, near Streteley' (101), is especially faultless in balance; "variety in unity" has seldom been more complete. Somewhat of the same balancing calculation may be observed in the coast-scenes and marine-pieces of Mr. Francis Powell. In its special line there is not this year a more admirable drawing than that of 'Herring-Boats getting under Weigh-Evening' (73). The wild waves, massive in volume of water, yet tumbling in small wavelets into a thousand pieces, and breaking into spray, are worthy of Turner. The study of detail is true as the general conception is grand.

Altogether, this society, though it suffer from rivalry and is threatened with decadence, is still supreme. In other galleries may be found exceptional promise, within these walls exists uniform attainment. Still, long-established and conservative bodies, though commonly respectable, are notoriously stagnant and slow. It is evident that the old water-colour society must move onwards, otherwise it will go backwards.

INSTITUTE OF PAINTERS IN WATER-COLOURS.

THIRTY-SIXTH EXHIBITION.

This gallery still suffers from the presence of certain works sufficiently bad to ruin the best cause. It continues to be the misfortune of the Institute to have more than its fair percentage of mediocre drawings in old obsolete styles which lag far behind the present advanced practice. Thus year by year this exhibition shows, to the amazement of all beholders, an order of Art which otherwise it might be supposed had long since become extinct, and beforehand it is pretty well known to whom the Society will be indebted for these unwelcome supplies. And the worst of the matter is, that no remedy has yet been found for a mischief felt more or less in all Art-associations. Were it but possible to throw overboard the Jonahs that occasion inconvenience, a good ship might sail on to the end of time pleasantly and safely. And would it not, indeed, be practicable to make some sort of periodic appeal to the ballot for the purpose of throwing out such members as had proved themselves an incubus? Certain it is that if some such purge could be administered to the Institute the health of the body might yet be restored. The young vigorous blood that has from time to time been infused is its salvation; thus, indeed, only does the Institute prolong its life; and by this means, notwithstanding the dead weight that drags it down, it will continue to live and prosper. The exhibition, in fact, now open, displays talent sufficient to sustain the fortunes of any society, even in these days of fierce competition. The figure-pictures by Linton, Bromley, Jopling, Gow, Roberts, and Madou; and the landscapes and other studies by Hine, Warren, Beavis, Werner, and Prout, are in themselves sufficient to make the fortune of any exhibition. The catalogue contains not quite the average number of works: here, as in

the elder society, there has, from some cause yet to be explained, been a falling off in contributions. The number of drawings hung is 283, and perhaps more are scarcely to be desired: the number of artists represented is, of members 37, of lady members 8, of honorary members 1, and of associates 20, making the total of artists present 66. The most numerous contributor is Mr. Mole, who sends thirteen drawings, in his usual style. There are eight absentees, among whom are four out of the five honorary members, viz., Rosa Bonheur, Louis Gallait, F. Goodall, R.A., and J. E. Millais, R.A. Were it not, indeed, for the four remarkable drawings sent by Madou, the illustrious Belgian, we should have to pronounce the recent creation of a distinct class of honorary members a failure. The ample space now accorded to water-colours in the Academy will doubtless tell upon the fortunes of the Institute.

This gallery has long been the stronghold of a showy romantic school, which appears in direct antagonism to the naturalism and the mediocrity which of late have obtained away elsewhere. It is the duty of a critic to extend wide toleration to all manifestations of true Art: he is bound only to denounce what is spurious. And it is to be feared that certain manifestations on these walls cannot escape censure. Neither can such offenders as Messrs. Corbould, Tidey, Bouvier, and Bach be pardoned or passed over in silence on the plea that their productions are insignificant, their talents inconsiderable, or their knowledge insufficient. These artists sin wilfully, because they like the pleasure and the wages, and they pass from bad to worse, so that their last days are more degenerate than their first. And the greater is the pity, because a man so richly endowed as Mr. Corbould might, if he had walked in the strait and narrow way, have commended to the world a true and noble Art. It is not that Mr. Corbould's productions are objectionable on moral or religious grounds, such a work as that before us, 'Belphebe and the Dove' (73) is sufficiently harmless. The error is in the style and the taste, what is needed is less show and more sobriety. The manipulation, as usual, is most masterly, the whole picture is painted with consummate power; that such brilliant cleverness should not find better guidance is deeply to be regretted. Mr. Tidey's poetry is always under a mist; his imaginative creations are in a smoke, as if incense were being burnt; it would seem as if "star dust," or nebulous matter, were sprinkled over his compositions; luminous halos surround the figures; and sometimes he finds occasion to throw the hot fire of torches into the midst of a species of moonlight pallor. We are never quite certain how to account for all his effects; but that is of little consequence, the whole thing is generally so fine that the fewer questions asked the better. And 'Sardanapalus' (191) is certainly one of the grandest of the many poetic reveries the painter has from time to time presented to the Institute. It may be conceded that the knowledge of the figure is considerable, that the forms have beauty, that the story is told with dramatic effect, and that the execution, though not detailed, is careful. Mr. Bouvier, who also belongs to this romantic school, gives the impression of a man doing his best; his one talent, which is evidently circumscribed, he cultivates with assiduous care. This year his drawings increase considerably in size, but do not gain in vigour. 'The Garland Makers' (79) we would praise by saying that the figures might have been painted by M. Hamon on china. 'The Greek Slave' (155) is refined, graceful, agreeable. Nine wavy, weak, yet studiously-symmetric figures are here disposed languidly: the draperies are studious, and yet the whole picture scarcely escapes the charge of being affected and false. This style of Art already belongs to the past. Mr. Guido Bach also is falling far behind the present requirements. This artist on his first appearance in this gallery had something more than promise. His style was academic and mature, and to his treatment of nature he brought more than usual knowledge of historic schools. It is only the other day that we gave him praise for a church-interior remarkable for truth and vigour. That he should suddenly

have fallen into the opposite vices of falseeness and effeminacy is one of the many contradictions and infirmities of genius which occur nowhere so frequently as in picture-galleries. 'La Coquette' (37), however, is refined, and 'Thoughts of Home' (64) sentimental. The venerable President, Mr. Henry Warren, contributes three works.

Opposed to preceding sentimentalists are certain artists who presume to follow nature. On entering the gallery Mrs. Elizabeth Murray assails the eye by 'The Little Brother's Peace Offering' (10). The work has texture, colour, but no drawing. 'Spare Moments' (218), by W. Lucas, is scarcely sufficiently refined in style: studies from the life need Art-treatment. 'The Spanish Beggar Boy' (213), by Mr. Heeling, is one of the best of life-studies; it is a little black, as if made under the influence of the old masters, but it has power, colour, and originality. 'Four in Hand' (109), by G. G. Kilburne, is a plain and somewhat praiseworthy figure, larger in size than at all needed for the Art brought into play. It is a fact not easily explained, that naturalism in Art is unsatisfactory just in proportion as it approaches to nature's scale. The pictures of Teniers and Ostade are small; only the grand style of Michael Angelo and others of the Roman school bears gigantic proportions. Mr. Kilburne's figure, though small, is, we repeat, too large for the Art which he has at command. Of John Absolom it is scarcely needful to speak; he commits some unpardonable mistakes in the present exhibition, and yet we could almost forgive him for the sake of 'A Wild Flower' (224): he might still be true would he but adhere to nature.

The smallest pictures in the gallery, as a rule, are the best. 'Checkmated' (21), by Andrew C. Gow, is capital, almost up to the pitch of good French work. The composition may be a little out of balance, but the story is well told, and the characters are trenchant. 'A Reverie' (162), by Mr. C. Green, is also scarcely short of first-rate: there is refinement in this lady and her surroundings, the accessories are nicely carried out, and the picture is well brought together. We regret that Mr. Green has been able to give to the gallery only one picture. Likewise from Mr. Lucien Thomas, of whom much has been expected, comes but one contribution, and that unimportant, 'The Big Scrap-book' (3). Mr. Mahoney's solitary contribution is also small, but sufficiently good to make us wish for more. 'Happy Asleep' (264), a poor child on a step, has quiet pathos. But the best rustic in the gallery is a little country girl in 'Autumn' (176), by Henry B. Roberts. The type of figure and the mode of hatched handling are akin to the style of the late William Hunt. The face, however, is wanting in force, the details are blurred, the forms not sufficiently pronounced. Yet the action of the figure is happy: it is a cold autumn day, the trees are already bare, and the leaves lie thick upon the ground; the girl pauses in her work to warm her hands. The colour, on the whole, is good, specially in the deep shadowed cove of the background; the green cabbages, put in to light up the composition, are scarcely brought into tone and keeping. Mr. Roberts it is to be hoped will follow up this his signal success.

We have already said there are some few drawings of very exceptional talent, and, indeed, it has always been the fortune of the Institute to gain for its exhibitions works which depart from the ordinary routine, sometimes, it is true, only by eccentricity, but not unfrequently by excellence. Mr. Valentine Bromley is certainly eccentric, but he is also excellent; and Mr. Linton, too, has merit preponderating over singularity. Yet the long lank lady, by the former, waiting for her "dear lord" (48), is surely somewhat strange. The figure may be fairly drawn, but is not sufficiently mitigated in its high white light, and is carved out too keenly from the background. The trees and the wood are heavy in opaque colour, and somewhat coarse in execution; in short, this is one of the artist's failures. Not so, however, are other contributions, though not one is up to the mark of the oil-pictures the painter has sent to the Society of British Artists. 'The

Baron's New Harness' (232) is a clever descent into comedy: the painting of armour emulates Teniers; still the whole putting together of the piece is paradoxical, and accordingly the result is a medley. Mr. Bromley may find it to his advantage to put a bridle on his extravagance, his genius, it is to be feared, is falling out of balance; no moment is of greater danger to a painter than that in which he finds himself famous, and starts out of the timid attitude of a student into the assurance of success. Mr. Linton, another Associate of promise, has been pausing in his progress; he certainly does not rush headlong on success. Still, we confess to a little disappointment now that he has for once come out in force; for though we feel the presence of rare Art-intuitions, we are pained by immaturities. 'Rejected' (54) is neither one thing nor another; it is not close enough for a study, it is too fragmentary for a picture: the artist does not apportion his spaces, or fill in his intervals. Again, 'The Trumpeter' (46) we note as lacking in lustre, wanting in strength, and fragmentary in composition. Still, absolute success is very near, and the manner is thoughtful, careful, and in no way false. Altogether the artist seems close to some high achievement, of which, however, he as yet stops short. Thus if we take 'The Knight' (38) we recognise an admirable study; the figure as a warrior is firm, resolute, imperturbable; the work as a picture has deep solemn harmony of colour not unworthy of the grand old masters. 'The Banner' (132) also proves that the artist might develop colour to a high pitch, and use chromatic harmonies as means to Art-expression. We await greater works from Mr. Linton. Mr. Jopling, too, is a colourist, though with decorative rather than with serious aims. His genius is audacious, his cleverness well-nigh insolent. It would almost seem as if he held the public, to whom he appeals, in contempt. 'The Good Samaritan—pouring in oil and wine' (123) is at all events a misnomer. A gaily dressed girl, in the midst of Venetian glass, decanting salad oil, seems scarcely in keeping with a scripture-character. But let this seeming irrelevancy, not to say irreverence, pass, for assuredly the figure has colour and a certain sumptuous style which deserve consideration. The purple robe is wondrous in intensity, the drapery has the lustre of jewellery, the whole picture tells out with amazing power. We consider that the means used are scarcely objectionable, though by some deemed illegitimate. Opaque colour, gum, and other appliances are right when the means are justified by the end. It must, however, be confessed that Mr. Jopling disappoints the expectations which 'Fluffy' raised; an artist, unless he have some intellectual ideas to express, is likely to fall into the hands of milliners. Mr. Charles Cattermole is still in dubious condition considering the decisive talents he has at command. In 'Queen Katherine' (78) he essays history: the figure is ambitious and not without dignity, yet the execution and colour are faulty. But in 'A Doubtful Point' (208) Mr. Cattermole emulates, not without success, his uncle, the late George Cattermole. Monks at a table always group picturesquely: the heads have character, the colour is well managed, yet here and there a figure breaks down for want of further study.

The landscapes present little novelty. Mr. William Bennett is best when he reverts to his earlier manner, as in 'The Forest' (209) and the 'Mountain Stream, Scotland' (251). The late Aaron Penley is seen by at least one drawing, 'In Talaris Park' (93), which may actually have been made on the spot. Mr. Edward Hargitt and Mr. Edward Richardson exhibit works of fairly good quality. Mr. Mole, as before said, is as usual; a remark which, indeed, applies to the majority of the would-be students of nature here present, not excepting Mr. Edmund Warren. The chief change we remark in this laborious painter of detail is greater dotiness, opacity, and rottenness. 'The Woodland Hall' (11) is sadly wanting in tempering greys; 'The English Cornfield' (81) has a distance too violent in blue. 'Through the Evening-lighted Wood' (196) relies on a contrast between sunshine and shadow which,

though effective, is rather startling. The defects of this clever artist become mitigated in a lovely little drawing on the second screen, 'In the Spring-time' (278). The subject is nicely kept together, and the process of plastering on opaque colour is less painfully apparent than usual.

The gallery boasts, as heretofore, of landscapes conspicuous for sentiment and scenic effect. Mr. Harry Johnson seems to have served up his poetic ideas quite often enough, yet we accept with thanks a scene 'On the Coast of the Morea' (20). Mr. Leitch has also learned an effective way of throwing together hills, waters, trees, rocks, and skies: 'Schiehallion, Perthshire' (34), is violent, but powerful. The same criticism applies to the treatment of Mr. Reed, yet must we regard as a noble work a scene 'On the Traeth Mawr, looking towards Snowdon' (61). The subject is thoroughly characteristic of the master: grand is the array of mountains, lake, and sky; and, as a matter of course, a few cattle knee-deep in water bring up the foreground. The mountains are specially well painted: this is one of the few masterly landscapes in the gallery. The term "masterly" we can scarcely extend to Mr. Vacher, because his merits lie in a contrary direction. His style, indeed, is not always exempt from weakness; which innocent, well-meant failing he seems unconsciously to fall into in his endeavour to gain placidity. 'Salo, Lago di Garda' (30), is peaceful, poetic, refined, and artificial. 'Evening on the Nile' (103) is somewhat successful; at eventide, detail may well be sunk under breadth of haze undefined. Still better is the rendering of a scene—'Arab Tombs, Desert South of Cairo—the Pyramids of Memphis in the Distance' (216). The painter has seized a happy moment; he throws over the crowded panorama a soft haze which subdues the hardness of outline in desert-landscape and Saracenic architecture. The pictorial result gained is more agreeable to imagination than the literal and somewhat mechanical manner adopted by Mr. Werner in the delineation of Nile Temples and Eastern Cafés. 'School at Thebes, Egypt' (169), is a school held under the ruins of a temple: the architecture is grand, the figures are insignificant. Only photography can compete with Mr. Werner; to which Art we have supposed his wondrous verisimilitudes may be indebted. So painful is the process of painting on the spot in these hot, vermin-infested climes, wherein ten plagues of Egypt are in daily operation down to our times, that an artist who values his comfort, not to say his life, will either have to trust to hasty and slight sketches of effect, as does Mr. Vacher, or to make up his details from photographs, or otherwise, as it is supposed does Mr. Carl Werner.

Sea-pieces are not numerous; indeed, we have heard the remark that our painters generally are rather neglecting old Neptune and his stormy waves. Mr. Philip's most effective drawing, however, concerns itself with sea and shipping. 'Drifted Ashore, after Collision—Fishing-boats rendering Assistance—Morning' (17) is a grand scene well done; the effect in the sky is specially impressive. Like praise cannot be extended to 'Stormy Day, Ostend Pier' (61), by Edwin Hayes. The drawing has spirit, but is rather black and ill-managed. The gallery is somewhat strong in the way of architecture. Werner and Vacher we have already mentioned as painters of temples and tombs upon the Nile: Mr. Skinner Prout takes to more picturesque subjects, his manner is suited to Gothic styles and Medieval times. 'St. Nicholas, Ghent' (58), has fine qualities of tone, texture, and colour. The walls are crumbling and time-worn, the mortar has been washed away from the crevices: age has laid her hand upon the whole structure. Mr. Prout has been latterly improving, he approaches ever more nearly to his namesake. Mr. Deane takes to Italy—'The Interior of St. Mark's, Venice' (51), is as good as can be expected, where the difficulties are many and insuperable. In 'The Piazza delle Erbe, Verona' (67), the materials are not easily managed, the drawing is scattered; 'Ponte San Polo' (197), in one of the small canals, Venice, is a line of subject in which Mr.

Deane has already been successful: he gains unusual qualities of light and colour.

The painters of animals and of still-life are few in number, and restricted in range. Mr. Shalders is still with the sheep, and no one paints them better; but they are all the same. 'A Bye-Lane' (31), and 'Afternoon' (188), are among his best: his colours are sometimes a little gay; but his landscapes are not equal to his animals. Also in the same line we would commend to notice 'The Lost Sheep; the Sarrey Hills in Winter' (88), by J. W. Waymper; likewise by the same artist may be observed a vigorous and faithful study of a 'Straw Yard' (274). We would further direct special attention to an admirable 'Bit by the Wayside in Picardy' (252), by R. Beavis. We have always formed a high opinion of this artist's abilities, but he has sometimes strained after effect and fallen into an extravagance which made it doubtful whether he would ever sober down into quiet, serious work. This close, conscientious study does more to assure us of his future than the ambitious compositions we have seen in this room and in other places. 'A French Wine Cart' (205) is careful as it is clever. We would commend, in passing, 'The Dead Jay' (227), by John Sherrin; also 'Flowers' (86), by Mrs. William Duffield.

The landscapes by J. H. D'Egville and H. G. Hine stand quite unapproached for delicate tone, soft placidity, gentle harmony. Not a breath stirred the air, not a ripple moved on the waters, when Mr. D'Egville floated on the Lagoons to paint 'Masorbo and Burano, Venice' (76). Mr. Hine plays deliciously with colour, his chords strike the eye as sweet melodies fall upon the ear. 'Corfe Castle, Dorset' (66), pleasantly recalls Copley Fielding. 'Nine-barrow Down, also in Dorset' (179), is equally lovely. Colour slumbers quietly in half shade, and wakens into warm glow under the sun. The effects Mr. Hine gains are almost of necessity circumscribed.

It is an interesting coincidence that two fellow-countrymen, who have established European reputations, should towards the close of their lives' labour meet in these rooms. Louis Haghe was born at Tournay, in Belgium, in 1806, and Jean Baptiste Madou, ten years his senior, was born in Brussels in the closing decade of last century. Mr. Haghe, long known in this gallery, now sends a couple of eminently characteristic compositions: 'The Contest' (182) has concentration, purpose, incident: the story is well told, well lighted, and well coloured. The style, though happily domiciled among us, is quite as much foreign as English; and shows, indeed, points of contact with that of the compatriot who now, at the age of seventy-four, makes his entrance in the gallery with lively bound. The four drawings here exhibited by M. Madou are indeed remarkable; they take the public by surprise; the master is in London little known, save by his great reputation: these works would have been bought up at once had a price come with them. In quality they may be a little disappointing, it evidently was a mistake to expect from the artist delicacy, finish, tone. In 'Scolding' (95) we have character pushed rather far: the low Dutch is somewhat strong, and the type of humanity differs from that to which we are accustomed in the analogous works of Wilkie, Webster, and others of our native school. In 'Drunkenness and Gluttony' (157) we are brought into the presence of an Art which shares the qualities of Teniers and Hogarth; and then, finally, in the 'Broken Pitcher' (247) the spectator is introduced to broad comedy. These pictorial phenomena are well worthy of study. Madou is less known as a painter in oils than as a lithographer and aquarellist; in the latter capacity we encountered him two years since in the exhibition held in Brussels of 'The Belgian Society of Painters in Water Colours,' of which he is president. It happens that Louis Haghe is vice-president of our 'Institute,' known as we have already hinted as one of the most enterprising, wisely catholic, and widely inclusive Art-bodies in London. The reputation the Institute has won, it this year maintains.

BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. XCII.—VICAT COLE, A.R.A.



JUST and proper tribute to the merits of our landscape-painters was paid by the recent election of this artist into the ranks of Associates of the Academy. The death of Mr. Creswick, a few months since, left but two painters, Messrs. Lee and Redgrave, to represent this department of Art among the sixty artists composing the academical body; and the vacancy filled up by Mr. Cole still leaves it where it was, in a miserable minority—in the proportion of one to thirty. It is a fair and right question to ask, Why should landscape-painting, in which it is acknowledged, even by foreigners, that our school surpasses all others, be less recognised than portraiture, for example? One might reasonably suppose that an Art in which we pre-eminently excel would, at least be adequately represented in our national institution; but honours have always been grudgingly bestowed upon it, and, for a long series of years, not a single instance can be shown of a landscape-painter admitted even into the lower grade of academical members, for neither Mr. E. W. Cooke nor Mr. T. S. Cooper come strictly within the category. It is no wonder that foreigners should express surprise, as they have to us, at the neglect exhibited towards those whose works, in their estimation,

confer the most honour on our school and are most valued in other lands.

VICAT COLE was born at Portsmouth in 1833. He is son of Mr. George Cole, long a member of the Society of British Artists, whose landscape-pictures have, for many years, maintained a high position in the gallery of that institution, and have been regarded as among its brightest ornaments. It would be invidious to draw any comparison between the works of the father and those of the son; but if the father has good reason to be proud of the son, the latter has equal reason to be thankful for the lessons learned in the studio of the former, who was his only instructor, and whose pictures were ever before his eyes as examples worthy of imitation, but not easily to be surpassed. Certainly the practice of the elder Cole has had a most beneficial influence on that of the younger.

Both were still resident at Portsmouth in 1852, when Mr. Vicat Cole sent his first exhibited pictures to London: these were two river-scenes sketched in the picturesque locality of the Wye: one was entitled 'Scene on the Wye, Tintern;' the other, 'From Symon's Yat on the Wye:' they were exhibited at the Society of British Artists. Before another year arrived he had paid a visit to the Continent, from which resulted a view of 'Marienburg Kloster, on the Moselle,' exhibited at the Royal Academy, in 1853, with another work, 'Ranmore Common, Surrey,' a county whose beautiful scenery has furnished this artist with subjects for many of his finest works.

We always are interested in looking back to our earliest records of artists, to see what impression has been made upon us by their works of the period: and, on referring to the notice of the exhibition of the Society of British Artists in 1854, we find Mr. Vicat Cole contributing two pictures, 'Kingley Vale, Sussex,' and 'Oldbury and the Downs, from St. Martha's, Surrey;' both of



Drawn by E. M. Wimperis.]

A SURREY CORNFIELD

[Engraved by J. and G. F. Nicholls.

which are spoken of in very favourable terms. Of the former it was remarked,—"A passage of scenery, apparently from the Sussex Downs, coloured, it would seem, strictly according to nature. We appreciate the feeling with which this picture has been executed," &c., &c. The lovely vicinity of Dorking furnished him with subject for his solitary contribution to the Royal Academy the same year. 'Old Oaks in Richmond Park' and 'Moselle Bridge, Coblenz' were exhibited at the Society of British

Artists in 1855; 'Chiswick on the Thames,' and 'Near Whitstable,' at the Academy.

In 1858 Mr. Cole was elected a Member of the Society of British Artists, where, as usual, he exhibited several pictures; among which may be noted, 'A Lane at Albury, near Guildford,' a simple subject, rendered interesting from its natural colouring, and that stamp of truth which bespeaks its having been painted on the spot; 'The Martyr's Hill, from Newland's Corner, Albury,'

also worked out with unquestionable study of nature, especially in the sky charged with clouds; and, above all, 'A Cornfield,' a noble picture both in size and treatment, the first of a series of that class of subjects in delineating which the painter has reached the high position he now holds. A gold medal was awarded to him for this work by the Society for the Encouragement of the Fine Arts, and it was subsequently exhibited in the International Exhibition of 1862. The picturesque neighbourhood of Albury supplied Mr. Cole with the subject of his contribution, 'A Sand-pit, Albury,' to the Royal Academy in 1858. The following year we find him exhibiting, at the Society of British Artists, 'Spring-time,' a landscape, consisting of many parts and various successive distances, painted from the side of a broken bank—fresh in colour, and touched with a minuteness of imitation it would be difficult for any pencil to surpass, yet, in general effect, broad and masterly. With it was hung another spring-scene, 'Beech Trees in Weston Wood, Albury,' in truth of nature and delicate manipulation quite equal to its companion.

Another version of 'Spring-Time' arrested our attention in 1860, at the Gallery of the Society of British Artists, evidently a

scene sketched on Surrey ground: the foreground is "a parterre rich in the bravery of cowslips, blue bells, and buttercups; while a background and distance suggest to the imagination an endless suite of horizons." A yet more important work than this, however, contributed to the same exhibition, was 'Harvest-Time; painted at Holmbury Hill, Surrey,' a large canvas, but the materials of the subject few and simple; the foreground is occupied by a cornfield of some extent, bounded towards the right by a wooded eminence; the left of the picture is open distance stretching far away, and in beautiful gradations of tone till it becomes undistinguishable from the horizon. The whole is a masterly passage of English landscape.

Of three pictures contributed, in 1861, to the Society of British Artists, namely, 'A SURREY CORNFIELD—a view near Leith Hill, Dorking;' 'Autumn;' and 'A shadowy, unfrequented Wood,' the first, by its size and the golden wealth of ripe grain, wonderfully true to nature, which covers the foreground, inevitably drew the most marked attention: it is engraved on the preceding page. Yet the others would not fail to attract in any gallery where they hung. 'Shadows from the Beeches,' a pleasant scene to look



Drawn by E. M. Wimperis.]

SPRING.

[Engraved by J. and G. P. Nicholls.

upon, with the light playing fancifully through masses of foliage and between the noble tree-stems, was exhibited the same year at the Royal Academy. In 1862 Mr. Cole was absent from both galleries, but in the following he made atonement by sending to his own society three capital works, 'The Road over the Heath,' 'Harvesting,' and 'A Beech Copse;' and to the Royal Academy, 'An Autumn Evening,' of which it was said in our pages, "The heather, the bracken, the sandy gravelly road, set off against the ardour of a sunset sky, are worthy of all praise."

The year just referred to, 1863, was the last of Mr. Cole's appearance in the Suffolk Street Gallery. In the next, following the example of some older artists who, in their earlier time, had been members of the society, as Roberts, Stanfield, and Creswick, he withdrew his name from the roll of the institution, to qualify himself for admittance into that of the Royal Academy, a law of the latter—and it is one which ought not to remain on the statutes—proscribing the election of an artist who happens to be a member of any other corporate body—as least, in London. He sent but a single work, 'The Decline of Day,' to the Academy

Exhibition of 1864, but that was, to quote what was said in this Journal at the time, "a noble landscape." Some pictures there are that set forth nature in mean attire and in poverty-stricken aspect; but a landscape such as this is especially to be extolled in that it gives to the earth its glory, as when God pronounced a blessing and declared that all He had made was good. His next exhibited picture at the Academy was 'SPRING,' engraved on this page; the subject was suggested by one of the songs in *Love's Labour Lost*, commencing with

"When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo-buds of yellow hue,
Do paint the meadows with delight," &c.

All we can find room to say of it, and, indeed, all that need be said, is, that it is a lovely composition, painted with minute attention to detail, and brilliant with sunshine. As a contrast to it we have engraved on the next page 'WINTER,' a subject very unusual from the pencil of Mr. Cole: the picture, so far as we

remember, has never been exhibited. Some lines, also taken from a song in *Love's Labour Lost*, gave the artist his idea:—

"When icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail," &c.

If Mr. Cole's summer and autumn scenes glow with warmth and the richest colours of the seasons, this old Elizabethan mansion, and the surrounding landscape, more or less clothed with a robe of snow, evidence that he has studied with equal success, and can paint with equal truth, the dreary and cold aspect of nature in the wintry months. The figures offer a literal rendering of Shakespeare's lines.

One of the finest landscapes exhibited in the Academy in 1866, was this artist's 'Summer's Golden Crown'; it was accompanied by another very beautiful work entitled 'Evening Rest,' the subject treated with true poetic feeling and with vigorous yet delicate handling. The former of these pictures contributed in no small degree to uphold the position of British landscape-painting in the Paris International Exhibition of the following year, when

some who are regarded as among the chiefs of the department were absent.

In 1867 Mr. Cole, leaving the Surrey hills, and yellow cornfields with their reapers, and wooded dells, and flowery pastures, "took to the water." He exhibited two pictures at the Academy; one, an illustration of Tennyson's lines in the "Palace of Art,"—

"An iron coast with angry waves," &c.—

a large canvas; the other, a view of 'St. Bride's Bay, Pembrokeshire.' It is scarcely to be expected that an artist who all his lifetime had been a thorough landsman, would be equally at home on the broad seas: and yet these two works—the first, more especially—show close and accurate study of wave-forms and water in general, and a skilful manner of treatment. If he had passed as much time on the sea-coast with his sketching apparatus as he has in the harvest-fields, he would have proved a powerful rival to the best of our marine-painters. The remaining works exhibited by him we can only enumerate: they are 'Sunlight lingering on the Autumn Woods' and 'Evening,' in 1868; and, last year, 'Summer Showers,' 'Floating down to Camelot,' and 'A Pause in the Storm at Sunset;' all of them



Drawn by E. M. Winperis.]

WINTER.

[Engraved by J. and G. P. Nicholls.

pictures which, by their excellence, made a sure path for the artist into the ranks of the Academy.

It has occurred to our mind sometimes within the last four or five years, when looking round the rooms of our annual exhibitions, that landscape-painting is losing its hold of our artists: there are but few comparatively that rise above mediocrity; we speak of oil-paintings chiefly, for water-colours still maintain much, at least, of their old excellence. As a rule, the oil-pictures may be divided into two almost distinct classes—those which exhibit the infinitesimal details of nature, and those that show little or none: in each case the artist runs into extremes; but it is the middle course that can alone prove safe and satisfactory. It seems to devolve upon Mr. Vicat Cole, and some four or five others whom it is not necessary to name, to sustain the credit of our school. He has already shown himself quite equal to the task, and the honour recently conferred upon him will, we feel assured, only stimulate him to renewed efforts. His two pictures hanging at the present time in the Academy will, in all probability, find due notice in our critical review of the exhibition; but we may here be permitted to

remark that we do not remember to have seen anything more beautiful from his easel than these works. What a glorious burst of rainbow-sunshine—one picture is called 'Sunshine Showers'—is that lighting up the vast expanse of undulating pasture and woodland, while the clouds still pour the waters over the landscape; in the foreground are a few sheep straying amid the brambles and heather. The other composition, suggested by the well-known lines of the poet Gray—

"Now fades the glimmering landscape on the sight,
And all th' air a solemn stillness holds,"—

is made up of very simple materials: a village church, a piece of water surrounded by banks clothed with tall brushwood, &c., and bearing on its surface a large boat fastened up for the night; but the air of "solemn stillness" which pervades the whole, the perfect serenity of the sky where the golden sun has gone down, leaving only its reflection in warm hues, show close study of nature, and evidence, on the part of the painter, true poetic feeling.

JAMES DAFFORNE.

LONDON WALL PICTURES.

LONDON it may be said, is called on to witness the birth of a new Art. The novelty, indeed, is rather one of combination, than of originality. The artistic character, moreover, is open to a great deal of criticism. The cradle of this claimant of our notice is on the walls of the metropolis. Not those ancient walls, of Norman or even of Roman antiquity, of which venerable fragments are ever and anon unearthed by some burrowing railway; not even the ordinary walls, pierced with windows and alive with shops, that line our streets. The walls to which we refer are either those that already totter to their fall, or are menaced with speedy demolition; or they are those wooden forerunners of more substantial erections which are known by the name of builder's hoard fences.

In every spot, without excepting even the densest portion of the metropolis, where exists that sort of limbo which constitutes the builder's paradise, and the purgatory of the unfortunate residents, may be found indications of the activity of the forthcoming claimant to reception among the Fine Arts. Shall we call it the pictorial adornment of waste places? or, shall we speak of it as the appearance of the Art-student among the advertisers? Under whatever name we may discuss the subject, it is, for more reasons than one, worthy of attention, that the gigantic nuisance of the day, the advertising power, is essaying the advantages of taking a graphic form. For the moment, it may falter and stumble under the unaccustomed weight of its new trappings. Striving after the impressive, it may not have escaped the offensive on the one hand, and the ridiculous on the other. Yet we do not doubt that a vein has been struck, by following up which, when the rubbish is carted away, we shall obtain some sterling results.

London in the time of the Stuarts was a noisy place for its size. The shriek of the steam whistle, indeed, was unknown, and the constant roll and rumble of vehicles was unheard. But at the door of every shop stood one who fulfilled the office known to the present day as that of the touter. "What d'ye lack?" was the constant cry of flat-capped 'prentice or trim journeyman. And an enumeration of the goods sold in the shop, and an energetic assurance of the unrivalled excellence of each article, followed the leading question.

All this we have lost. There do stand, indeed, at certain warehouse doors, watchers who seem to be imported from Manchester; but their watch is for those of their own fraternity alone, and they are contemptuously heedless of the mere casual passer by. The peripatetic vendors of fruit, vegetables, and small wares, are disestablished and discountenanced. The street cries familiar in the days of King George IV. are silenced, and it is only in the more retired streets that the costermonger may now dare to disturb such repose as the organ-grinder has left. It is the eye, not the ear, to which the enterprising salesman now appeals: it is the eye which he subjects to the torture.

For is it not a positive eyesore to have the vision arrested and annoyed at every turn by the ubiquitous ugliness of advertisements? There is no escape. You arrive at a railway-station: looking out from the windows of the carriage to see whether it is actually the Pall Mall Junction, you are greeted with disinterested advice as to the tea-dealer, tailor, grocer, wine merchant, or other tradesman, of whom you are not thinking, and whom you do not want, but whose services you are recommended to employ. You hunt in vain for the name of the station amid that mass of incongruous placards, each of which strives to make itself more obtrusive than its neighbour. You take a ticket; important advice to the passenger is printed on it. You take out, it may be, an eye-glass to read the small print: you find only an advertisement! You cast your eyes in despair to the roof of the carriage. They are arrested by a series of compartments, some aggravatingly empty, some yet more aggravatingly occupied by the announcement that Stickit's starch is the largest; a fact in which you take no interest whatever.

Other cunning tormentors print their lures athwart the page; you are driven, by some strange fascination, to twist your neck and read the crooked writing, just because it is crooked; and then you wish that your education had been neglected, or that spelling were an unknown mystery to you. You rush from the railway in disgust, and the very paving stones rise up against you, with an inquiry of "Who's Griffiths?" or an assurance that Hold-em-fast safes are the best.

To seize the attention of the unoccupied, to divert that of the pre-occupied, to take hold of the memory of every one by sheer force of reiterated self-assertion, is the aim of the advertiser. Of late he has been growing more and more grandiose in his proportions. Bill-sticking has entered on a gigantic phase. Does a newspaper seek to inform you that it is the largest (and therefore the most unreadable) yet printed? it does so in letters of corresponding magnitude. Does another claim to have the most numerous sale? it strives to impress the fact on your mind by endless reiterations of the announcement. Every variety of form, size, colour, is adopted, in order to make every announcement emphatic, and the result is the most hideous jumble.

Now the return to the ancient method of pictorial advertisement may, we vain would hope, bring us some relief from this wilderness of type. The old signs of the shops have been replaced by numerals, to the great disadvantage of our streets in a picturesque point of view. But the sign, or pictorial advertisement, although all but extinct in London, still thrives in country fairs. The Fat Woman, or the Learned Pig, are indicated by full-length portraits, fatter and more learned than life, on the doors of their vagrant habitations. Wild beasts roar and ramp on canvas, and acrobats fly through solid air in front of their four-wheeled dens.

It is in this same department, that of ministering to the public amusement by giving pleasure to the eye; in fact, by SPECTACLE, that the pictorial outbreak is commencing on our fences. Occasionally, indeed, the illustrative method has been for some time adopted. We know nothing of the character of the chocolate which a neat Norman *bonne* is demurely handing to so many imaginary bed-rooms; or, of the coffee which a ferocious looking man, with bare legs, possibly intended for a Turk, has taken under his protection: but the ensigns are familiar to us all. The rustic letters which contain an atrocious pun, almost make us pardon the latter, for the grace of the former. As yet, however, trade advertisements of a pictorial description are in their infancy: perhaps the main reason why they have not made a more rapid growth is their thoroughly inartistic character. Like a poetic advertisement, the author of which assured the poet Montgomery, "This is a touch of my own," most of these designs appear to owe their origin to the advertisers themselves. The inventors have spared themselves the cost of an artist. Any one who can handle a paint-brush will serve their turn. Thus the graphic design fails to be explanatory of its purport. We see a man in a very conspicuous pot-hat, on a horse of a new variety, contemplating a five-barred gate. No one would suppose that the main interest of the figure was intended to be concentrated in the leather buckskins of the equestrian, cut at a tailor's shop which was established in the eighteenth century. Again, the individual who is intended to recommend an especially unserviceable umbrella, might be taken as an illustration of that *se plus ultra* of ugliness in bottled coats which makes the wearer recall the idea of a tom-tit.

Outside the railway-stations, Spectacle reigns supreme on the boardings; although an extraordinary growth of hair—due to the use of Mr. Smear's miraculous lunar ointment, has lately dawned upon our dazzled vision. We have long been familiar with a face so gigantic and so uninviting, that (unless when one catches a glimpse of it exposed on some lofty wall as a train rushes by with the spectator) it might be taken as a caution not to go and see the original. A new idea has been taken from the grouping introduced by Ghiberti on his famous

bronze gates—the same actor forming a group by the constant repetition of himself in numerous characters. The worst of it is that people will be disappointed when they find that they cannot see them all at once.

Our old friend, Mr. Micawber, for some time a sentry on the walls, is replaced by an ill-looking figure in a gigantic chimney-pot none the better for wear. Another play-bill is adorned by a frequent repetition of an ugly little Asmodeus. The poverty of invention is lamentable. Bull-fighting made easy, or the infant's guide to cruelty, is very naively indicated by a rose-water *matador* presenting a bouquet to a fat little bull. We regret that rain and rough weather are obliterating the portraits of a very remarkable group of performing monkeys. Philanthropy has adorned some available space in the city by an illustration of the different phases assumed by the negro race before and after the American civil war. In the first compartment negroes are being sold by auction; in the second they appear engaged in the functions of legislators.

Bigness, bigness, bigness, are the three qualities that are chiefly studied by the outer barbarians who have possession of the hoard fences. Within the limits of the stations of our metropolitan lines, where the large surfaces of walls are being gradually covered with inscriptions in every type, and where space is not illimitable, the pictorial advertiser is commencing his career under more favourable circumstances. There reappear, in a few cases, the real old signs of ancient houses—the trade-marks of past generations. Some of these graphic advertisements recall the "Canting Heraldry" of the armorials. A large bell adorns the announcement of those famous Lucifer matches that will not go off inconveniently even when brought into contact with an ignited candle. A terrestrial globe is rated at the small, if not inadequate, price of only a penny. A conventional bird rising from a nest of flames presides over the Phoenix Assurance Company.

Ideographs, the antecedents of hieroglyphics, and thus the grandfathers of alphabetic letters, are more common, though rarely more successful than heraldic symbols. One man represents a service of glass and china, another a sewing machine, another a figure wrapped in a comfortable sort of poncho. Then a hero makes his appearance on a bicycle—the rapidity of his suggested motion being such that his hair and whiskers stream behind him like John Gilpin's cloak.

A very good chance has been thrown away by the failure to give any adequate representation of the Polytechnic ghosts. If an artist had been engaged for this placard he might have made a very attractive advertisement. The most successful announcement we have yet seen is that of a new novel, the foreign *dramatis personæ* of which are so agreeably represented as to lead us to wish to make their acquaintance. With this handsome large print, for such it is, we would name the head of a hound, which recommends some kind of dog's-meat, and a gallant little fishing smack, the dash of which through the water is such as to convince the most incredulous of the freshness of the fish she has on board.

In this part of the field we believe there is ample room for an artistic treatment of the graphic advertisement. Every business has its secrets, and it may be that the advertisement which is the most offensive to the eye of taste is the most remunerative to its designer. But we should like to see the other tack tried. We are mistaken if it would not succeed. A good picture, rough and bold, but designed and executed by a real artist, could not fail to attract public attention. We would back one such good one against any dozen of the existing bad ones. Let us deliver our walls from the reproach of the bill-sticker. Let us have advertisements at which it is a pleasure to look; and the object of the advertiser will be attained far more certainly, than by the present incoherence of type and abuse of pictorial pretension.*

F. R. CONDER.

* An artist of Paris, who has established fame in the great capital of taste, is now occupied in producing "wall pictures" for several London wall advertisers.

OBITUARY.

DANIEL MACLISE, R.A.

"In the year 1820 it was our fortune to reside in Cork. Entering, one day, the hall of the Society of Arts, whose few models had then been recently augmented by a gift from George IV., we noticed a handsome and intelligent-looking boy drawing from one of the casts; we conversed with him, examined his copy, and observed, 'My little friend, if you work hard and think, you will be a great man one of these days.' In the year 1828, when this child had become almost a man, we encountered him in London, with a portfolio under his arm; he had become an artist, and was drawing portraits for any who sought his aid, and at such prices as content young men, distrustful of their own powers, and who have merely dreamed of fame. Twenty-six years after our first meeting with Daniel MacLise it is our lot to render homage to his genius; to class him among the foremost painters of the age; and to register the fulfilment of our own prophecy of a quarter of a century ago. Such happy incidents are of rare occurrence; we may be pardoned for referring to the circumstance with infinite pleasure, and with some degree of pride."

Such were the introductory remarks, from the pen of the editor of this Journal, to a brief notice of the artist which accompanied a portrait of him in our volume for the year 1847. It is now our sad duty to record his almost sudden death, on the 25th of April, 1870.

Daniel MacLise was born in Cork, on the 25th of January, 1811; he was, however, of Scottish descent; "his grandfather,"—we still are quoting from the previous notice—"Daniel Macleish, being a veritable Highlander—one of three brothers, millers living near Callender, Perthshire. He joined the famous 'Highland Watch,' and afterwards the 42nd Regiment, with which he served in Flanders, and was wounded at Fontenoy, fighting with the Duke of Cumberland, while his brothers were serving at home with 'Prince Charley.' His son, the father of MacLise, also Scottish born, held an ensigncy in the Elgin Fencibles,* and went with his regiment into Ireland, in 1798; while quartered in Cork, he married into a family of the name of Clear, respectable traders in that city, retired from the army, and entered into a business new to him: as might be expected, his avocation turned out unprosperous. It was the high privilege of Daniel MacLise, by genius, industry, and principles honourable to his heart, as well as to his mind, to restore the fallen fortunes of his family. One of his brothers entered the medical profession, and practised in London; another joined the army as an ensign in the 90th Foot; while the father, till the end of his life, was the 'honoured guest' of his artist-son."

After leaving school he was placed as a clerk in a banking-house in his native city; a post he occupied but a short time, when he quitted it to find more congenial employment, for which his studies in the school of the Cork Society of Arts had prepared the way.† About the year 1827

or 1828 he came to London, and entered the schools of the Royal Academy, maintaining himself, as we have intimated, by painting portraits, &c. During his studentship he gained all the honours for which he competed, including the gold medal for a picture of 'The Choice of Hercules': this was, we believe, in 1831.*

His first exhibited picture, 'Malvolio affecting the Count,' from *Twelfth Night*, appeared at the Academy in 1829. In the following year he exhibited no fewer than seven works, namely, 'The Trysting-Place'; 'A First Sitting'; 'Isabella's Favourite'; and portraits of 'H.R.H. the Princess Sophia'; 'Miss Landon' (L. E. L.); 'Mrs. S. C. Hall';† and 'Thomas Campbell.' In the summer of that year he went to Paris, and studied in the various galleries of that city. In 1831 he sent five portraits to the Royal Academy, including one of Viscount Castlereagh; and in 1832, 'Puck disenchanting Bottom,' with four portraits.

We have been thus circumstantial in details, because in more than one biographical sketch published since the death of Mr. MacLise, it is stated that the first year of his appearance as an exhibitor was 1833. And although all the works to which we have alluded were, with the exception of the 'Puck,' in water-colours—it is only right that the beginning of a career which must occupy so prominent a place in the annals of British Artists should be correctly noted.‡

It is evident, from the names of those who had sat to him for their portraits, that Mr. MacLise was not, up to the year 1833, altogether an unknown and unappreciated artist; still, till he made his appearance in the spring of that year at the British Institution with his 'Mokanna unveiling her Features to Zelica,' his name rested in comparative obscurity: that picture at once raised it into prominence. On the day when the works were received at the gallery, the late Mr. Seguir, who was then associated with the management of the institution, called on the editor of this Journal to inquire if he "had any knowledge of a young artist named 'Macleish'?"—he was not very clear as to the right name—"who had sent to the gallery a work of wonderful merit." The reputation acquired by this picture was greatly increased by that exhibited the same year at the Royal Academy,—'Snap-Apple Night, or All-Hallow Eve, in Ireland.' Another Irish subject, 'The Installation of Captain Rock,' was hung at the Academy in the following year; and in 1835, that gorgeous composition, 'The Chivalric Vow of the Ladies and the Peacock.' He was now, at the early age of twenty-four, elected

an Associate of the Academy. His two pictures exhibited at the gallery in 1836 were 'Macbeth and the Weird Sisters'; 'Macready as Macbeth'; and 'An Interview between Charles I. and Oliver Cromwell.'

It would occupy far more space than we can afford to the subject, were we only to enumerate all the works which have proceeded from the pencil of this artist from 1836 to the last year: some of the principal can alone be pointed out:—'Bohemian Gypsies' (1837): a finer work, both in colour and composition, MacLise never painted; this was the impression it made upon us four or five years ago, when we had an opportunity of seeing it: it has many of the highest qualities of Rubens; 'Olivia and Sophia sitting out Moses for the Fair,' and 'Merry Christmas in the Baron's Hall' (1838); 'Robin Hood entertaining Cœur de Lion in Sherwood Forest' (1839); 'Banquet Scene in Macbeth' (1840); 'The Sleeping Beauty' and 'Hunt the Slipper at Farmer Flamborough's' (1841); 'The Play-Scene in Hamlet' and 'The Return of the Knight' (1842); 'The Actor's Reception of the Author' (1843); 'Ordeal by Touch' (1846); 'Noah's Sacrifice' (1847); 'Chivalry of the Time of Henry VIII.' (1848); 'The Cross of Green Spectacles' (1850); 'Caxton's Printing-office in the Almonry, Westminster' (1851); 'Alfred the Great, disguised as a Minstrel, in the Tent of Guthrum the Dane' (1852); 'The Marriage of Strongbow' (1854); 'Orlando and the Wrestler' (1855); 'Peter the Great working in Deptford Dockyard' (1857); 'Here Nelson Fell' (1866), the finished study for the great picture in the House of Parliament; 'Othello, Desdemona, and Emilia' and 'A Winter Night's Tale' (1867); 'The Sleep of Duncan' and 'Madeleine after Prayer' (1868); 'King Cophetua and the Beggar-Maid' (1869).

This is but a comparatively short catalogue of the paintings exhibited by Mr. MacLise at the Royal Academy, of which he was elected a member in 1841: it includes, however, his most important productions. It will be observed that there is sometimes a considerable interval between the dates; this principally arises from the artist having been engaged on other works, as in the frescoes 'The Spirit of Justice' and 'The Spirit of Chivalry,' painted for apartments in the House of Lords; and, between 1857 and 1866, when he was occupied with 'The Meeting of Wellington and Blücher on the Field of Waterloo,' and 'The Death of Nelson,' also for the House of Parliament. Again, in 1855 he was long absent from England, making a journey through Italy and Germany, to study the best fresco works in those countries, with a view to his own undertakings at home: he was also occupied as one of the Fine-Art jurors at the Paris International Exhibition of that year.

MacLise was not treated either generously or fairly by the Government that commissioned him to execute his great works for the Houses of Parliament. They consumed the best years of his life, and his reward was by no means proportionate to the genius of the artist, or even the monetary value of his time; but at this moment we are not disposed to enter on a disagreeable topic. Like all men of his order, he was exceedingly sensitive, and perhaps took too much to heart the annoyances to which he had been subjected by his "patrons" of the nation. Nay, it is not impossible that hence originated the disease of which he died—before age had given him warning.

than a sketch of the great man, whom MacLise saw in a shop during his passage through the city en route for Killybegs. One of the earliest friends of MacLise was the late Richard Sainthill, of Cork; not long ago we saw in his possession a pack of playing cards, each one of which had been grotesquely illustrated by the young artist.

* In 1828 he made a small drawing for Mrs. S. C. Hall, which was engraved for "The Juvenile Forget-me-Not," one of the annuals of which that lady was the editor.

† This drawing is still in Mrs. Hall's possession; it is a work of singular power, and would have done the artist honour in his senility.

‡ The earlier volumes of *Fraser's Magazine*, between 1829 and 1834 or 1836, contain many portraits of illustrious persons, drawn and etched by MacLise; they were associated with a page of biography and criticism, from the pen of Doctor Maginn. As these matters were sometimes bitterly sarcastic, a degree of mystery was kept up as to artist and author; the portraits may therefore be said to have been obtained "surreptitiously," yet they are admirable as likenesses, and capital as specimens of Art. Few or none of the persons portrayed actually sat for their portraits. The series would form a curious and interesting collection if brought together, although nine out of ten of the subjects are now gone from earth. We cannot at the moment recall any who are now living except Mrs. S. C. Hall.

* It is so stated, at least, in several biographies; we do not, however, believe that the father was a commissioned officer. In Cork he followed the calling of a shoemaker. It is to the honour, and not to the prejudice, of MacLise, that he freed himself from the trammels sometimes created by humble birth. He was in all respects one of nature's gentlemen.

† The earliest of his drawings that was "talked about" was a portrait of Sir Walter Scott—little more, however,

Whatever difference of opinion—and that there is such none will deny—may prevail on the special qualities of Mr. MacIise's pictures, it is certain that by his death we have lost one of our most original artists, and one who was as great in many respects as he was original. In design and drawing but few, if any, of our school will bear comparison with him; take, for example, the noble series of outline drawings illustrative of the Norman Conquest, engraved and published by the Art-Union of London four or five years ago. A rich faculty of invention, combined with great power, marks almost every work that proceeded from his hand; and yet this vigour of conception, and a wonderful boldness of handling, were united with the utmost attention to detail, even to Pre-Raphaelism. It is said he was no colourist: in one sense this may be true; still, his pictures are brilliant with colour, but they are often deficient in that harmony which satisfies the eye; hence a certain harshness far from agreeable, and a want of that repose which even amidst a blaze of splendour is not beyond the reach of the painter's Art. Vigour of composition and force of realisation seem to have been the aim of the painter, and in working to these ends he appears to have cared little for aught else: but whether his canvas showed only a single figure or was crowded with stirring incident, it developed the mind and the hand of a master of Art.

We could say much—from long experience—of the genial nature, the high mind and generous heart, of Daniel MacIise; but we could not say it half so well as it was said by his loving friend, Charles Dickens, at the annual dinner of the Royal Academy:—"Of his genius in his chosen art I will venture to say nothing here, but of his prodigious fertility of mind and wonderful wealth of intellect I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter. The gentlest and most modest of men, the freest as to his generous appreciation of young aspirants, and the frankest and largest-hearted as to his peers, incapable of a sordid or ignoble thought, gallantly sustaining the true dignity of his vocation, without one grain of self-assertion, wholesomely natural at the last as at the first, 'in wit a man, in simplicity a child,' no artist, of whatsoever denomination, I make bold to say, ever went to his rest leaving a golden memory more pure from dross, or having devoted himself with a truer chivalry to the art-goddess whom he worshipped."

A more eloquent tribute to the memory of any man was never uttered. We can endorse every word of it: that is all we need say of one whom we honoured and regarded with sentiments of deep respect and earnest affection.

EDWARD GOODALL.

This eminent landscape-engraver died, after a short illness, on the 11th of April, at his residence in the Hampstead Road. He was born at Leeds on the 17th of September, 1795, consequently, he had nearly completed his seventy-fifth year at the time of his death. Mr. Goodall was entirely a self-taught engraver, for he never studied under any master, but owed his proficiency in the Art solely to his own ability, persevering efforts, and to association with the best artists of his time.

From the age of sixteen he devoted his attention both to engraving and painting,

and, at one period, contemplated following the latter as a profession; but Turner having admired one of his pictures, exhibited in the Royal Academy, offered him as many plates to engrave from his paintings as he would undertake. This induced him for the future to pursue the art with which his name will always be associated; and hence, moreover, all his principal works are from the pictures of our great landscape-painter, as the plates of 'Cologne,' 'Tivoli,' 'Caligula's Bridge'—this last was a commission from the artist, and was never published—'Old London Bridge,' several of the 'England and Wales' series, and of that of the 'South Coast,' to which must be added the illustrations of Rogers's 'Italy,' and 'Pleasures of Memory,' and of Campbell's poems. For the *Art-Journal* Mr. Goodall engraved 'Raising the Maypole,' and 'A Summer Holiday,' both from pictures by his son, Mr. F. Goodall, R.A.; 'The Bridge of Toledo,' after D. Roberts, R.A.; 'Amalfi, Gulf of Salerno,' after G. E. Hering; 'Manchester, from Kersal Moor,' after W. Wyld; 'Evening in Italy,' after T. M. Richardson; 'The Monastery,' after O. Achenbach; 'Dido building Carthage,' and 'Caligula's Palace, Bay of Baiae,' both after Turner; 'The Swing,' and 'Felice Bellarin reciting Tasso,' both after F. Goodall; 'Ulysses deriding Polyphemus,' after Turner;—we are taking these plates in the order in which they were executed for us;—'Hunt the Slipper,' 'Arrest of a Peasant Royalist, Brittany, 1793,' 'The Post-boy,' and 'The School of Scioitan Hassan,' all from pictures by F. Goodall: this last plate we believe to be almost, if not quite, his final work.

We have spoken of Mr. Goodall as a landscape-engraver; this was, in truth, his speciality, and his plates of this kind are very delicate and beautiful. But it will be seen in the list of those engraved for our *Journal*, particularly those from his son's pictures, are many figure-subjects: considering the comparatively advanced age of his life when the majority of these were executed, they evidence scarcely less ability and power than his landscapes. He was the founder of a family of artists; for he has left behind, his sons, F. Goodall, the Royal Academician; Messrs. Edward A. Goodall, and Walter Goodall, members of the Society of Painters in Water-Colours. We believe his daughter, Miss Eliza Goodall, is still living, from whose hand we remember to have seen, on several occasions at the Academy, not very many years ago, some excellent pictures; while a still younger member of the family, Mr. F. T. Goodall, son of Mr. F. Goodall, has made an appearance at the Academy in the last two years with some very promising works.

We knew Mr. Goodall so far back as the year 1826, when he executed several plates for the "Amulet," one of the annuals edited by Mr. S. C. Hall. We greatly respected him, both as an engraver and as a gentleman, conscientious in all his dealings; and honour his memory as that of one of the best artists of our school.

RICHARD SAINTHILL.*

We regret to have to record, although at that ripe old age when death may be expected, the decease of Richard Sainthill, of Cork; one of the best of our numismatists, and certainly one of the most

kindly, and genial, and true of men. Richard Sainthill was a native of Devonshire, having been born at Topsham, on the 28th of January, 1787, and had therefore nearly completed his 83rd year at the time of his death, which took place at Cork on the 13th of last November. He was the son of Captain Richard Sainthill, R.N., and his wife Charlotte Green. Until he was about sixteen years of age he resided at Darks, Barnet, Herts, when his father removing to Valebrook, Cork, he was placed under the tuition of John Fitzgerald, compiler of the *Cork Remembrancer*. Having completed his education, young Sainthill removed to London, where he attained a high position in a firm in Southwark.

Here he filled up his leisure hours in cultivating his literary and antiquarian tastes, and made the friendship of many of the best literary men of the time. He then wrote occasionally in the *Gentleman's Magazine*, the *Literary Gazette*, &c., and also commenced his collection of coins and medals. In 1821 Mr. Sainthill removed to Cork, where, soon afterwards, he entered into partnership with Mr. Masiero, a wine merchant. Every year added to his friends and correspondents, and his office became the common resort and meeting-place of all the archaeologists and literary men of Cork and its vicinity, and of his friends and correspondents from distant parts. Here they regularly met, and here were heartily welcomed. Among his most valued correspondents he numbered many of our best antiquaries and numismatists—Dr. Aquilla Smith, Hawkins, Nightingale, S. C. Hall, Vaux, Crofton Croker, Jewitt, Nicholls, Wyon, Evans, Hayman, Stubbs, *cum multis aliis*—and was much esteemed by them all. He contributed to the *Gentleman's Magazine*, the *Art-Journal*, the *Reliquary*, and other publications, and, besides this, he published "Olla Podrida," in two octavo volumes; "The Old Countess of Desmond," in two volumes, 8vo.; "Numismatic Crumbs," in a series of fugitive papers; "A Defence of British Medal Engraving," &c., and he was the means of the issue of several important medals of one kind or other. Among these, a medal bearing his own profile, by Wyon, is among that gentleman's best works.

As a patron of Art, Mr. Sainthill was ever kindly, genial, and ready with aid. To him MacIise owed his first start in Art-life, for—to his credit be it spoken—Mr. Sainthill, on going into the shop of MacIise's father, and seeing a sketch which pleased him, said the boy must have lessons, gave him the use of a room in his own house, employed him to take portraits of the family, and eventually, with his friend Mr. Newenham and others, sent him up to London, where he worked out for himself as brilliant a career. To another young Irish artist, Skillen, who possessed great genius, but, unhappily for the world, died early, Mr. Sainthill was also a great helper. In the works of T. Wyon, Junior, and of L. Wyon, he took intense delight, and lost no opportunity of speaking in their praise.

As a man, Richard Sainthill was one of the noblest, most genuine, kindly, and Christianlike. It was always a pain to him to disagree with those he loved, even in trifles; and he used, in his gentle and pleasant manner, to say,—"There are so many subjects on which we think alike, that we will not talk about those on which we differ."

* It is singular that the same number of the *Art-Journal* should contain a memoir of Daniel MacIise and that of his earliest patron in the city of his birth. Less

than a year ago we conversed with him concerning the artist and his earliest efforts, of which he had a large number to show.

THE RUSSIAN INDUSTRIAL EXHIBITION.

INTRODUCTORY NOTICE.

Russia is still justly regarded as but a step-sister in the great family of European nations. The peculiar national character and the imperfect means of communication have prevented western civilisation from permeating the great mass of the people. In the country itself the various races of which the great empire is composed are as yet but imperfectly amalgamated. They have retained to a great extent, in spite of the efforts of the central government to form a homogeneous whole, their original character, customs, institutions, and costume. The Samojede, the Jakut, the Tartar, the Kirghis, and the Circassian, are Russians, in so far as they are subjects of the Czar, but in no other sense.

In such a country—stretching as it does from the Baltic to Kamaskatka, and from the Polar Ocean to the Black Sea, and containing races so widely differing from each other—there must be, we should imagine, an immense variety of native industries and native Art, albeit of a rude kind. In excellence of manufacture the western nations, with their perfected implements and machinery, ought certainly to surpass Russia, but in the variety of native industry Russia ought surely to stand unapproachable. A Russian national exhibition might naturally be supposed to present an interesting object of study, not only to the merchant, but also to the ethnologist. He might reasonably expect to find in it the products of varied and peculiar Arts, and of industries unknown in Western Europe, and in that way to learn something of tribes with which he was hitherto unacquainted.

Any one who comes to visit the present exhibition, however, with such expectations will be grievously disappointed, for it makes no pretensions to be in that sense a national exhibition. It may be called a national, only in contradistinction to an international exhibition. It is but one of a series of exhibitions hitherto held alternately in St. Petersburg and Moscow, created by the Board of Manufactures for the purpose of showing, not the industrial resources, but merely the industrial progress of the empire. Those various national Arts and industries which form an object of interest to the ethnologist, if admitted at all, must occupy a very subordinate position, for they are in no way progressive. The Samojede carves his ivory with the same rude instruments and in the same rude style as his forefathers did a hundred years ago. The Kirghis's felt tent and the Circassian's silver-work of the present day differ in no way from those of the last generation. There are, indeed, in Russia some peculiar national manufactures which are really progressive, and to them we intend in the following articles to direct especial attention, but they are by no means numerous. The great majority of the progressive industries are exotic, and are still carried on almost exclusively by foreigners. The exhibition will be chiefly interesting, therefore, as showing the amount of success with which Russia has adopted—principally by the immigration of English, French, Germans, and Italians—the inventions and appliances of her more inventive sisters. As the catalogue is not yet published, we shall not endeavour to determine the relative proportion of native and foreign exhibitors, but we are convinced that the number of the former will be surprisingly small; and we know, on reliable authority, that many of the objects to be exhibited under Russian names are in reality of foreign manufacture. Several machines made in England and Germany, and merely set up in St. Petersburg, will be shown as proofs of the progress which Russia is making in the mechanical arts. A still more flagrant case, it is said, has come to the knowledge of the commissioners by the incredible carelessness of the exhibitor. Eight cases of pianos were presented for admission still bearing the name and address of the maker in Berlin! But for this oversight they would have appeared as products of Russian industry! We shall endeavour, as far as possible, to guard our

readers against the false impressions which such acts of bad faith are calculated to produce, by carefully distinguishing between the articles which are really of Russian manufacture, and those which are either not made in Russia at all or made there by foreign manufacturers and foreign machinery. Of the building we may now speak. Among those who have been entrusted with the designing and construction, we do not find a single Russian name. Of the three architects,—M.M. Fontana, Staffieri, and Hartmann,—two are Italian Swiss, and the third, though a Russian by nationality, is, as his name indicates, of German extraction. The sculptures of the facade were designed and executed by M. Schwarz, a German; the imperial apartment, by M. Botta, an Italian Swiss. The painting was entrusted to M. Molinari, an Italian; and the general superintendence of the workmen, to M. Petit, a Frenchman. We cite these names in order to show that the building, though to some extent Russian in style, can scarcely be regarded as a Russian work.

Before giving an opinion of the building we must, in justice to the architects, say a word or two as to the difficulties with which they had to contend. When the commissioners were entrusted with the construction of a suitable edifice, they expected that not more than 800 applications for space would be made. They determined, therefore, to construct a building of proportionate size, and to employ for that purpose a quadrangular block of buildings formerly used as salt-stores, situated on the bank of the Fontana Canal, opposite the Summer Garden. The one side of this block was to be devoted to the purposes of the exhibition, and the principal building was to be constructed of wood in the court, in such a way as to necessitate the demolition of as few as possible of the existing buildings. This was a fatal mistake, the reason of which it is difficult to understand. Why, in a city which almost vies with Washington in respect of "magnificent distances," some open space was not chosen where the architect might have worked unfettered we do not pretend to explain. The mistake was discovered when it was too late. Three large wooden erections containing sufficient space for 800 exhibitors were commenced in May, 1869, and terminated in the following November. Up till that date few applications had been made, but towards the 1st of January—the term fixed for the reception of applications—they rose to 250 a day. At that date it was found there were about 2,500 applicants, desiring on an average three times as much space as had been granted to exhibitors at the former exhibitions. Accordingly, the erection of three annexes was decreed by Imperial Ukase on the 20th February (4th March), and begun on the 1st (13th) March. These latter, at the time we write, are still unfinished.

Under these circumstances it would be unfair to demand in the edifice either architectural beauty, or symmetry of design. Externally, the grand entrance alone makes any pretension to architectural beauty, and what it offers is not of a very high character. It forms the middle part of an old white-washed, windowless range of buildings, whose nakedness is but imperfectly covered by numerous flags. The interior, at least of the three original erections, and the surroundings of the garden in the centre, are much finer. Here the attempt has been made to adapt the Russian cottage-architecture to a large building, and the attempt has certainly been very successful. The whole is composed of wood and glass. The roof, formed of panes of glass in a wooden frame, is supported about half-way between the apex and the walls by two rows of long thin pillars—if four-sided beams may be called by that name—ornamented by a little rough wood-carving. The colour is uniformly pale ochre, relieved by a few touches of other colours in the carving. Unfortunately, there is no point from which a general view of the interior can be obtained. It is only by repeated visits, or by the aid of a plan, that we can form a clear idea of the form and arrangement of the whole.

D. MACKENZIE WALLACE.

ART-UNION OF LONDON.

THE thirty-fourth annual general meeting of the members of this institution was held on the 26th of April, at the Adelphi Theatre, Lord Houghton, President, occupying the chair: his lordship was supported by the Dean of Canterbury, Professor Donaldson, Mr. E. E. Antrobus, Mr. Lewis Pocock, and other gentlemen interested in the Society.

The report, which was read by Mr. Lewis Pocock, one of the honorary secretaries, stated that in spite of the depression existing in all mercantile operations, not only in this country, but in the colonies and abroad, the popularity of the work, 'Hereward the Wake,' presented to the subscribers, had raised the amount collected to £10,710 10s. 6d. The engraving for the ensuing year (1871), 'Light and Darkness,' from a picture by Mr. George Smith, is of a subject differing in many respects from those which have been hitherto selected, being of a domestic character. The Council had secured for the society a fine copy in chromolithography, by Messrs. Kell, of a drawing, 'Bellagio-Como,' by Mr. Birket Foster, a number of impressions of which were distributed on this occasion. Vacancies in the council, caused by the retirement of Thomas Bell, Esq., F.R.S., and James Anderson Rose, Esq., F.R.S.L., have been filled up by the election of the Hon. Alfred Bagot and the Rev. Dr. Mortimer. The reserve fund now amounts to £15,466 12s. 9d.

The Council expressed satisfaction in stating that the quality of the works selected last year by subscribers fully maintained the improvement in point of merit to which reference was made in the report of that year; and it is hoped that all who may now or hereafter become possessed of the right of selection will take care that the character of the Association does not, in this respect, suffer at their hands. It is most important not to be too precipitate in making selection of a work of Art: the prizeholder should remember that he is choosing something which is to hang always before his eyes, and which should tend to educate the taste as well as to please the eye.

The following is a brief summary of the receipts and expenditure:—

Amount of subscriptions	£10,710 10 6
Cost of prints of the year, report, exhibition, and almanack, including reserve of 2½ per cent.	4,191 13 5
General printing, rent, salaries, &c.	2,428 17 1
Set apart for prizes	4,990 0 0
Total	10,710 10 6

The amount available for the purchase of works of Art was thus allotted:—

22 works at	£10 each.
20 "	15 "
10 "	20 "
12 "	25 "
10 "	30 "
8 "	35 "
6 "	40 "
6 "	45 "
4 "	50 "
2 "	60 "
2 "	75 "
2 "	100 "
1 work at	150 "
1 "	200 "

There were also distributed:—

20 Bronzes of the Nelson Column.
200 Chromolithographs, 'Bellagio.'

Thus, with the Parian busts given to all who have subscribed for ten years consecutively without gaining a prize, there were 476 prizes, in addition to the work given to every member.

The £200 prize was won by C. T. Mellick, of St. John's, New Brunswick; that for £150 by A. B. Wyon, Kilburn; those of £100, respectively, by W. H. Booker, Nottingham; and J. Elliott, Kapunda, South Australia; those of £75 each, respectively, by W. H. Pepys, Cologne; and H. Richardson, King William Street. Several of the minor prizes, like some of the above, will find their homes in far-distant parts of the world: and thus British Art, by means of this Society, finds a wide circulation.

SOUTH KENSINGTON MUSEUM. RECENT ALTERATIONS AND ADDITIONS.

THE CERAMIC GALLERY.

THE decoration of the Ceramic—or, according to South Kensington orthography, *Keramic*—Gallery is now sufficiently advanced to enable us to judge of the complete effect, although some of the details are as yet but tentative.

The prevailing tint of the gallery is a celadon green, relieved with white and a pale chocolate; a combination which the modern artists of the porcelain manufactory of Sévres have during the last fifteen years used with admirable effect; indeed the key-note of the colouring of the gallery would almost seem to have been given by some of this beautiful celadon porcelain exhibited in it; notably by a plateau (No. 2684—'56) purchased in the Paris Exhibition of 1855. The roof is supported by five pairs of columns, encased in embossed and glazed earthenware tiles from the manufactory of Minton and Co.; a modification of the Italian enamelled pottery known as Della Robbia ware. The celadon tints of these tiles are very pure and uniform. Around each column, about five feet from the base, is a band containing the name of some eminent potter. The following are thus honoured: Pons, the tutelary saint of Chinese potters; Uitalia, a Romano-British potter; Maestro Giorgio, the inventor of the ruby lustre; Xanto, a painter of majolica; Luca della Robbia, Bernard Palissy, Veit Hirschvogel of Nuremberg, François Chérentier, supposed to have taken part in the manufacture of the rare Henri Deux ware, or Faience d'Oiron, J. F. Böttcher of Dresden, and Josiah Wedgwood. The letters forming some of these names are so compressed and interlaced that they serve as interesting puzzles for curious visitors. The woodwork of the windows and doors is of ebony picked out with gold. The general effect is rich though sober, throwing out distinctly the glowing colours of the numerous beautiful examples of the potter's art which crowd the cases. The capitals of the columns are partly gilt, as is also the cornice, around which, in cartouches, are the names of the various places celebrated for the manufacture of earthenware or porcelain. The ceiling is stencilled.

Four of the windows have recently been filled with designs by Mr. W. B. Scott, the author of the "Life of Albert Dürer," and others are in progress. These designs are executed in manganese on ribbed glass, the effect being somewhat that of etching in sepia. The subjects chosen by Mr. Scott relate to the history of the potter's art. Two of the windows are devoted to the porcelain manufactory of China—the various processes of kneading, moulding, and firing the clay; painting and glazing being represented in detail, with a quaint adaptation of the style of Chinese artists that is exceedingly amusing. Two other windows represent respectively Assyrian and Greek Ceramic Art; these reveal an intimate acquaintance with the results of Mr. Layard's investigations, and with the pottery of ancient Greece. Each window has a border in yellow stain, designed in accordance with the subject it surrounds.

These windows deserve and will well repay careful examination, not only on account of the ingenuity of the process and the skill displayed, but also on account of the learning, the refined taste, and the delicate sense of humour visible throughout.

PAINTED ALTARPIECE IN NORWICH CATHEDRAL.

An accurate reproduction has been made for the Museum of the exceedingly interesting painting on wood discovered about 25 years since in Norwich Cathedral, where for 300 years it had served as a table-top, the painting being undermost. A full account of this relic of Mediæval Art, written by Mr. Albert Way, appears in the volume of the proceedings of the Archaeological Institute during their visit to Norwich

in 1847. The painting itself was exhibited at the Museum last year. It is in five compartments, representing in the centre the Crucifixion of our Lord; on one side the Scourging and the procession to Calvary, on the other the Resurrection and the Ascension. It appears to have originally served as the reredos of an altar, and was probably taken down and condemned to destruction at the period of the Reformation, but owed its partial preservation to the solidity of the woodwork—though the upper part, including the head of the Saviour on the Cross, has been cut away.

Mr. Way, in the paper above referred to, assigned the painting to the Siennese school, and fixed its date at about 1370. In this opinion Mr., now Sir, M. Digby Wyatt concurred. Mr. Way's arguments, chiefly based on internal evidence, are very strong, and we see that the Museum authorities have adopted his conclusions in the label affixed to the copy. We confess, however, we are reluctant to admit that so interesting a work could not have been painted in the neighbourhood in which it was found; Dr. Waagen unhesitatingly attributed to it an English origin, founding his judgment on its resemblance to certain illuminations in English manuscripts of the fourteenth century, and we are not without a hope that it may yet be generally recognised as an example of an early English artist. The portion of a rood screen from Hunstanton Church, also in the county of Norfolk, on which are painted figures of the twelve apostles, and which is now on loan at the Museum, and hangs near the reproduction of the reredos, is, we observe, labelled *Flemish*, fifteenth century. Why this should not be claimed as English we do not see. There exists among English antiquaries a somewhat undue readiness to concede a Continental origin to any fine example of Mediæval Art in this country, not always excepting even our architecture.

The fidelity of the copy of the Norwich reredos has been attained partly by the aid of photography; the panels having been first photographed of the full size, and then carefully painted over; while the beautiful raised foliage on the portion still remaining of the carved and gilded frame has been reproduced by the electrotype process. The result is so close an imitation of the original, not only of its beauties, but also of the injuries caused by time and rough usage, that the frank avowal of the label is needed to convince the beholder he has not before him the original work.

CHINESE BUDDHIST PAINTINGS.

Ten large coloured representations of Judgment and Punishment after Death, said to have originally decorated a Buddhist temple in China, have lately been presented to the Museum, and are displayed near the foot of the south-eastern staircase leading to the Water-colour Gallery. These paintings are in body-colour over an engraved outline; each is about the size and proportions of an ordinary window-blind; 7 feet long by 3 feet 4 inches wide. In the upper part of each is a seated figure of a judge surrounded by attendants, and apparently deciding the fates of the various criminals brought before him. In the lower division are shown the tortures of the condemned, every varied detail of ingenious cruelty on the part of fiend-like tormentors being represented with horrible minuteness. In one instance the intervention of a celestial deity appears to have been secured by the prayer of a wretch about to be brayed in a mortar: a lotus flower, the stalk of which proceeds from a beautiful female figure in the clouds above the judge, prevents the pestle from descending, notwithstanding the efforts of the fiends who are wielding it.

A curious parallel may be traced between some of the modes of torture represented in these drawings and those in the great Spanish altar-piece which has long formed one of the most prominent objects in the South Court; and which, by the way, has just been enclosed in glass.

BOTANICAL DIAGRAMS.

Professor Oliver, of Kew, has prepared for the Department of Science and Art a series of seventy botanical diagrams, after the system of the late Professor Henslow. On each is mounted a dried specimen of a typical plant of the class to which the letter-press and coloured engravings relate. One set has just been hung in the educational corridor of the Museum.

CHINESE PORCELAIN LAMP.

Mr. W. Maskell has lately lent to the Museum some rare examples of Chinese porcelain, including a lamp which has been judged worthy of special distinction. A frame has been erected for it near the screen of electrotypes in the South Court, and a gas jet is introduced, by means of which it can be illuminated, and all its beauty displayed on those evenings on which the Museum is open. We invite the attention of manufacturers to this application of porcelain as not unworthy of their imitation.

VALE OF CASHMERE.

A panoramic view in water-colours of this alluvial plain, so familiar to the readers of Moore's poetry,—with its winding river the Jhelum, its canals, and lakes, flowing from Islamabad, and encircling and intersecting the chief town Serinagar,—has lately been presented to the Museum by Mr. William Carpenter, by whom it was painted.

TAPESTRY FROM GOYA'S DESIGNS.

In our January number we gave an account of this Spanish artist, in connection with two paintings by him, 'Youth' and 'Age,' lent by Sir H. L. Bulwer. By a notice now posted in the Museum, it appears that five pieces of tapestry from his designs have lately been stolen from the royal palace at Madrid. Woodcuts of the subjects accompany the request that should these pieces be offered for sale in England, information may be given to the Secretary of the Science and Art Department.

DUTCH CLOCK.

The most costly of the recent acquisitions of the Museum would appear to be a clock, manufactured at the Hague, probably in the second half of the seventeenth century, for which, according to the label, £1,200 has been paid. This high-priced work of Art is in the form of a rectangular temple surmounted by a dome, and is about thirty inches in height. It is of gilt metal covered with open foliage and filigree-work of silver, parcel-gilt; around the base are some panels of silver embossed with groups of figures; small gilt statuettes of heathen deities surround the dome, on the summit of which is a figure of Time. The clock has three dials, on the fourth side is the inscription *H. Breghtel, fecit, Haga*. A small model of an hour-glass, partly enamelled, stands below the principal dial; three enamelled miniature portraits, in the style of Rembrandt, occupy corresponding places on the other three sides.

Although a highly ornate piece of furniture, and fairly representative of the taste and Art-workmanship of its age and country, the only portion of the decoration of this clock which appear to us of value to a student is the open-work foliage, in the style prevalent in this country in the reign of Charles II., which covers the three dials.

A DIADEM.

Formed of diamonds and pearls arranged as ears of wheat, roses, and other flowers, has lately been added to the Loan Collection. It is of Viennese manufacture, and is said to have cost £8,000, and to have been first worn at the coronation of Queen Victoria, and subsequently at three other similar ceremonies. It is a good example of purely naturalistic treatment. Whether (apart from the technical skill displayed) it deserves higher praise is a moot point, but it will not fail to secure the admiration of the general public.

R. O. Y.

GERMAN ECCLESIASTICAL ART.*

Dr. LÜBKE's "History of Art," of which a notice appeared in our columns in the early part of last year, has made his name familiar in our country as an intelligent and trustworthy writer upon Art in its various departments. The volume which Mr. Wheatley's excellent translation offers to the English reader will add to the learned professor's reputation among us, though, from being more circumscribed in its scope, it may not attract so large a class of those who study the records of Art in its entire comprehensiveness: yet Ecclesiastical Art, as it is here discussed, is by no means a contracted field limited to the work of the builder, but it embraces almost every matter that is, however remotely, associated with it; church furniture of all kinds, sculptures in wood and stone, wall-paintings, stained glass, &c., &c.

All history treating of Ecclesiastical Art, has its foundations laid in the basilicas of the early Christians; and as the traditions of heathen Rome were followed in the manner of life as well as in the practice of Art, the public Christian edifices which the first Christian emperor, Constantine, caused, or allowed, to be erected were formed on the models of heathen temples; that is, they were of the order known as classic. Four or five centuries later, arising in a great measure from the seat of Roman government having long before been transferred to Constantinople, the Romanesque style prevailed. This style, Dr. Lübke remarks, "has, by a strange confusion of ideas, been for a long called the Byzantine." The latter, he continues, "certainly took its elementary details, and, indeed, its fundamental forms of building, from Rome; as, on the other hand, we can discover in the Romanesque style elementary details coming from Byzantium, but in reality, both styles are far separated from each other. The Byzantine was more special, while the Romanesque was truly Catholic; that is, it included generally the whole of the then Catholic world." Byzantine Art, strictly so called, reached its climax in the church of St. Sophia, at Constantinople, built in the reign of the Emperor Justinian, about the middle of the sixth century.

The Transition style, which terminated in the pure Gothic, seems to have taken deeper and more lasting root in Germany than either in France or England: while even in Germany the development of Middle-Age architecture was by no means uniform: in Westphalia, for instance, it was nearly half a century later than in towns on the Rhine. Dr. Lübke supplies engravings of two beautiful examples of the Transition period in the choir of the church at Pfaffenheim, and the transept of the Minster of Freiburg. Of the early German Gothic, the interior of the cathedral of St. Stephen, Vienna, of which we introduce an engraving, is a notable specimen. A splendid example of German brickwork in the Middle Ages appears in the gable of the church of St. Catherine at Brandenburg, which has three rose windows, one large and two of much smaller dimensions, of exquisite design. By the way, it would give increased value to the engravings if the dates of the buildings, &c., had been noted, either with them or in the text. Persons who have made architecture their study may not require such aids to determine any epoch, but they would be very valuable and interesting to the non-professional reader.

From the churches themselves—the caskets, so to speak—the author very naturally turns to the treasures contained in them; and the first objects that engage his attention are the altars, concerning which he says, "the expensiveness of the material has brought destruction on the majority of these works. The handsomest of the German examples that have come down to us is the golden altar-table which the Emperor Henry II. presented to the minster at Biele," lately bought at a ridiculously low

price for the collection of the Musée de Cluny, in Paris. "In the elegant column arcades, surrounded by foliage and friezes with animals, are shown, in strictly Byzantine style," the figure of Christ in the centre, having on his left hand the archangels Gabriel and Raphael,

and on his left the archangel Michael and St. Benedict. An engraving of the altar appears on this page, but we fail to discover in the ornamentation any of the "animals" to which reference is made.

The objects that come legitimately within



INTERIOR OF THE CATHEDRAL OF ST. STEPHEN, VIENNA.

the range of the contents of a cathedral or church other than Protestant, and especially during the Middle Ages, make up a long catalogue of Art-works; crosses and reliquaries; chandeliers, candlesticks, and sconces; fonts, screens, pulpits, organs, stalls, and shrines,

and many more: to all these, due attention is given in this volume, and a multitude of excellent engravings illustrate the text. The translator, Mr. Wheatley, has given additional value to Dr. Lübke's labours by supplementing his history with an illustrated appendix,



ALTAR-TABLE AT BIELE.

showing the several points of divergence between the ecclesiastical architecture of our own land and that described in the original text. This subject is judiciously handled, and will be of service to the student. He has also added what is very needful to non-professional readers,

a glossary of technical terms; and also what will be useful to all, a copious and well-arranged index. We cordially recommend this volume to the many among us who, either directly or indirectly, are interested in the matter of church architecture and church adornment.

* ECCLESIASTICAL ART IN GERMANY DURING THE MIDDLE AGES. BY DR. WILHELM LÜBKE, Professor of Art-History in Stuttgart. Translated from the Fifth German Edition, with Appendix, by L. A. Wheatley. Illustrated with 184 Engravings. Published by T. C. Jack, Edinburgh; Simpkin and Marshall, London.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART IV.

THE GROUND-IVY (*Nepeta glechoma*), the subject of our first two illustrations, is so commonly distributed throughout Britain, that there can be but little need of our dwelling at any great length upon a description of it, though, from its habit of trailing on the ground and among the roots of larger plants, it is not so conspicuous to the eye as many others. Its English name, ground-ivy, refers to its slight resemblance in mode of growth to the common ivy, the subject of our fourth and fifth illustrations, though in every other respect they are very dissimilar, the ground-ivy having rounded, or reniform, leaves growing in pairs up the stem, and the flowers large and of a brilliant colour, tubular, bisymmetrical, while in the ivy the leaves terminate in an acute point, and spring singly from the stem, the flowers small, pale green, multisymmetrical in form, and composed of five distinct petals. The generic name *Nepeta* is derived from *nepes*, a scorpion, from an old belief that the bite of the scorpion was rendered harmless if treated by means of a recipe of which a preparation of our present plant was the leading ingredient. The flower of the ground-ivy, though generally of a deep purplish blue, may sometimes be met with of a pure white. This variation from colour to white is comparatively not uncommon in many of our wild plants, though more especially noticeable in plants of normally blue or purple flowers: thus the purple foxglove, blue Jacob's ladder, pink herb-Robert, purple snapdragon, blue harebell, and many others, are occasionally to be found with white blossoms. The ground-ivy, from its abundance, and also from its past and present medicinal use, may be met with in the works of various authors under a great choice of synonyms: of these alehoof is the most common; others, almost equally familiar, being creep-by-ground, and cat's-foot. When not in flower the general appearance of the marsh pennywort (*Hydrocotyle vulgaris*) is, to a casual observer, not altogether unlike that of the ground-ivy; but the pennywort is only met with on swampy ground, the leaves are peltate or shield-like, the stalk rising from the centre of the underside of the leaf as we see it in the more familiar garden nasturtium (*Tropaeolum majus*), differing in these respects from the ground-ivy. When in blossom, the contrast between the greenish yellow flower of the pennywort and the deep purple of the flowers of the ground-ivy is too marked to permit of any chance of error. The only examples of the use of the ground-ivy with which we are acquainted in the ornament of the past are in a small spandrel in one of the doorways at Rheims Cathedral, and on some of the flooring tiles from the ruins of the Abbey of Chertsey, Surrey. In the latter case the leaves are four in number, in a cruciform arrangement within a quatrefoil; a very simple yet true and effective treatment of the plant; for as the leaves grow, as we have already mentioned, in pairs, and as each pair of leaves is placed upon the stem at right angles to the pairs immediately above and beneath it, the effect produced in looking down upon the plant is necessarily cruciform in character. A great variety of these Chertsey tiles may be seen in the South Kensington Museum: though very simple in design, they afford excellent examples of the true application of the principles which should govern the introduction of natural forms, and are well worthy of the attention of the student of Decorative Art. In both these cases, Rheims and Chertsey, the leaves alone are employed, as the flowers from their intricacy of detail and position upon the plant would require the aid of colour to bring them out with due effect; hence, while the ground-ivy, during its period of flowering is admirably adapted for surface

decoration, muslins, wall-papers, and many other such-like purposes, it is but ill-suited to relief-work in stone or wood.

THE BRAMBLE OF BLACKBERRY (*Rubus fruticosus*), a still more familiar plant than the last, has, so far as we are aware, been but little used in Ornamental Art, though the *Rubus*

idæus, or wild raspberry, may occasionally be seen in MSS. of the sixteenth century. The generic name is highly expressive of the prickly nature of the plant, being derived from an old Celtic verb, *ruib*, to lacerate or tear away; while its English word bramble, attests its indigenous nature, descending as it does



GROUND-IVY.

from the Anglo-Saxon name for it, *bræmel*. The stems, ordinarily of a pale purple colour with a grey bloom upon them, are pentangular in section, the numerous prickles almost entirely confined to the ridges formed by the angles, and not occurring in the intermediate furrows; the leaves generally with five deeply serrated

leaflets, a rich green on the upper surface, and covered with close white down on the lower; the petals of the blossom varying from pure white or delicate pink to a deep red; and the fruit of a rich crimson, so intense in colour as to appear almost black. The mode of growth admirably fits it for the service of the designer,



GROUND-IVY.

the leaves being very ornamental in form, and the long trailing stems admitting of great freedom of curve, while for its use in Decorative Art a further great recommendation exists in the power of representing the plant under several phases of growth without violating natural truth, as at one and the same time we find the opening

bud, the fully expanded flower, and the fruit of all sizes and stages of development, varying in colour from green, light red, and crimson, to deep purplish black in its progress to maturity. We thus gain great variety of form, and also, when admissible, of colour. The bramble appears to be of especial value in ornament



BLACKBERRY.

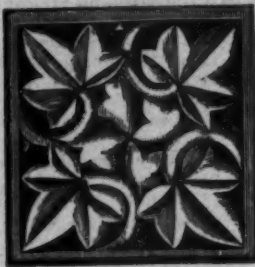
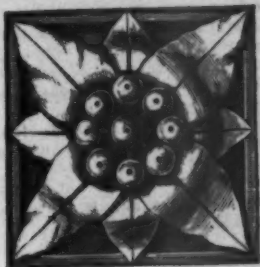
where large surfaces require to be covered by forms at once suitable in scale, interesting in their details, and varied in their character; hence it would seem admirably adapted to muslins and lace, though, so far as we have had opportunity of observation, it has not been thus employed.

Our three next illustrations are based upon

the common ivy (*Hedera helix*). We have already, in speaking of the ground-ivy, dwelt to a certain extent upon the characteristics of the present plant, and from its abundance and conspicuous appearance, any lengthened descriptive details must be unnecessary, as there can be but few to whom the ivy is not perfectly

familiar. We meet with it upon old buildings, rocks, and in the woods and hedgerows, running over the surface of the ground, or covering the trunks and main branches of the trees with its interlacing stems and masses of rich foliage. Opinions have been very varied as to whether the luxuriant growth of the ivy is detrimental

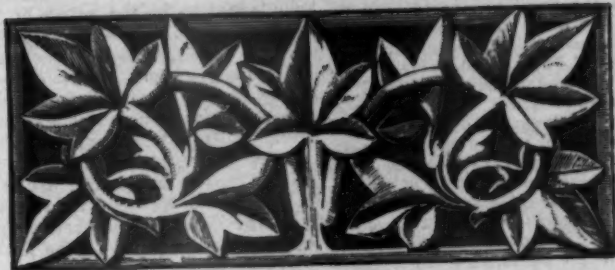
or not to the trees which it embraces; for while some have considered that its presence is a benefit, and particularly in severe winters, others have held that the compression caused by the long and closely adhering branches impairs the vigour, and stunts the growth of the tree. The belief that the ivy, like the mistletoe, draws its



IVY.

nourishment from the tree is now no longer held, as it has been satisfactorily proved that the so-called rootlets (or as they are perhaps more expressively termed by De Candolle, *cramppons*) which we see thrown out from the clinging stems, do not drain the sap of the supporting tree, but must be regarded as a beautiful

mechanical contrivance to aid by their support and grasp the ascent of the ivy. We find that these little bodies are equally developed where masses of rock have to be scaled, and that the plant thrives with equal vigour where support is clearly their sole function; and if, on the other hand, the ivy runs upon the ground, the *cramp-*



IVY.

pons are not developed, as no such supporting members are then needed. The ivy is one of the plants indigenous to Britain, and derives its familiar name from the Anglo-Saxon *igeg*. Considerable differences of opinion have been held as to the meaning of the generic name *Hedera*: the best derivation appears to us to be

that which assigns as its origin the old Celtic word for a rope or cord, *hedra*, as it exactly expresses the characteristic appearance of the growth. The ivy flowers during October and November, a time of the year when but few other plants are in blossom, hence it becomes the favourite resort of various insects; while the



CINQUEFOIL.

berries are fully ripe by March, and afford a welcome food for the blackbird, mistle-thrush, wood-pigeon, and many others, at a season when from the scarcity of other food they become peculiarly acceptable. The Romans dedicated the ivy to Bacchus, and in their sculpture he is generally represented as

crowned by an ivy wreath, from an old belief, mentioned by Pliny and others, that the plant thus worn neutralised the intoxicating effects of wine. The leaves of the ivy vary very considerably in form, a feature which the ornamentist will appreciate. The leaves upon the flowering branches are somewhat egg or heart-

shaped, with a very acute point, the more familiar ornamental form of the five-lobed leaf not being found upon this portion of the plant, hence it is perhaps scarcely legitimate to employ the berries with the five-pointed form of leaf, though in the introduction of the plant in the ornament of the Middle Ages this was entirely disregarded. The ivy was one of the favourite plants of the mediæval ornamentist. Examples of its use are very numerous: of these we need mention but a few. We find the leaves and branches alone introduced, for instance, in wood-carving in the stalls of the choir of St. Margaret's Church, Lynn; in stonework, as a crocket, in the Chapter-house, Wells; as the foliage of one of the capitals in the choir of Lincoln Cathedral; and in a beautiful example at the springing of an arch at the Minster, Southwell. We find the berries introduced with the leaves (in every case the leaf having five points) in a hollow moulding in the cloisters at Burgos, in a particularly beautiful manner; and in Paris on one of the capitals of the Sainte Chapelle, and again in a similar position in the chancel of Notre Dame—the first of these being twelfth-century work, and curious from the very acute form of leaf employed; the second dating from the fourteenth century. A very good English example may be seen in a spandrel in the Chapter-house, Southwell. In ancient Art we find the Egyptians representing Osiris as bearing an ivy-wreathed *thyrsus*; and upon the Greek and Etruscan vases preserved in the British Museum we frequently see running bands of ornament which we can have little doubt are based upon the ivy; in most of the examples the berries are introduced together with the heart-shaped form of leaf, though in a few cases a three-pointed, or a rounded, form of leaf, still distinctly ivy-like in character, is substituted.

The remaining example in the present part is based upon *Tus Cinquefoil* (*Potentilla reptans*). This graceful little plant may generally be met with in abundance; a very favourite habitat being in the low grass and coarse herbage we so frequently find skirting the pathways in country districts. When it has once taken root upon any favourable spot, it speedily throws out long running stems, which, in turn, develop roots from the points whence the leaves spring; in a very short space of time a large extent of ground is covered with a dense mass of the plant, and, from its habit of rooting at each joint, it is with great difficulty eradicated, since if one root alone be overlooked, the labour spent will speedily prove to have been but of little more than temporary use. Regarding the cinquefoil, however, rather from the standpoint of the ornamentist than of the farmer, we are struck by the beauty of its growth, the forms of the individual parts and the general fitness of the plant for employment in Decorative Art. The familiar name cinquefoil clearly alludes to the division of the leaves into five conspicuous leaflets, though when the plant is growing under exceptionally favourable circumstances these are very frequently seven in number. The generic name is derived from the Latin *potens*, powerful, and refers to the strong medicinal qualities possessed by some of the species of *potentilla*. The root of the *tormentil* (*P. tormentilla*), an allied species, is very powerfully astringent, it has occasionally been substituted for oak-bark in tanning, and with equal success, the leather being in no way inferior in quality. The properties possessed by the roots of the cinquefoil are very similar, but from being less powerful in their operation are now rarely used, their value being more felt at a time when stronger foreign astringents were not so readily procurable. Tormentil root is still retained in the pharmacopœia. The distinctive specific name, *reptans*, already referred to, has evident allusion to the marked feature in its growth; being derived from the Latin *reptare*, to creep. We are not aware of any examples of the use of the cinquefoil in the Art of any past period, though from the size and beauty of form of the leaves and blossoms, and from the grace and freedom of the curves of which the main stem is capable it appears to be well adapted to Ornamental Art.

TEXTILE FABRICS

AT THE

SOUTH KENSINGTON MUSEUM.*

THIS handsome volume consists of two parts—an introduction, and a descriptive catalogue. The introduction, which occupies 160 pages, is in reality a very learned history of the materials and the processes of the Art of weaving in the Middle Ages, abounding in details from all sorts of authorities, ancient and modern, and showing that profound intimacy with, and affectionate reverence for, everything connected with the services of the mediæval church which characterise the author's well-known work, "The Church of our Fathers." Here, too, we find the same quaint and playful turns of expression, the easy and unconventional style, the fertility of illustration—pressing things new and old alike into his service—which every reader of the older book will remember with pleasure; and above all we recognise the same absence of all controversial bitterness, and the same generous and large-hearted avoidance of all harshness of expression respecting holders of another creed than his own, even when, as is sometimes the case, it is to their sacrilegious devastations that the irreparable injuries, which the doctor so pathetically describes and deplores, are owing.

After rapidly sketching the history and geography of the commoner raw materials used in weaving,—wool, cotton, hemp, flax,—the author dwells at considerable length on the most beautiful, and for many ages the rarest of all—silk. Although the word twice occurs in the English authorised version of the Old Testament—in Proverbs xxxi. 22, and in Ezekiel xvi. 10, 13—the best authorities agree that the Hebrew original has been wrongly rendered: there is no satisfactory evidence that silk was known to the Western world until long after the days of Ezekiel. The earliest notice of the silkworm is by Aristotle, from whom we learn that the raw silk was in his day brought from China to the Island of Cos, off the coast of Asia Minor, and there woven into those semi-transparent garments so severely condemned by heathen artists and moralists. Among the luxurious Romans of the empire this costly material was in great request. As coming from the *Seres* of Eastern Asia (the modern Chinese), it bore the name of *sericum*, and hence the two low Latin terms of frequent occurrence in later classical and in mediæval Latin, *sericium* and *sericinus*; the former applied to a fabric woven wholly of silk, the latter to silk mixed with other less valuable material.

Among the numerous other names applied to silken fabrics in the Middle Ages, sometimes to the great perplexity of the student of early English chronicles and metrical romances, we meet with the terms, *camitum*,—familiar under its abbreviated form of *samt* to the reader of Tennyson,—*ciclatoun*, *endat*, *baudekin*, and a host of others, all of foreign growth: some having originated in the seventh and following centuries at Byzantium, but unknown alike to classical and modern Greek scholars; others, half Greek and half Latin, jumbled together; others the names of Eastern cities, or borrowed from Eastern tongues, but so badly and variously spelt that their Arabic or Persian derivation can hardly be recognised. Through these devious etymological mazes the learned doctor boldly and successfully leads us, sometimes overturning the popularly accepted derivation, as in the well-known diaper, usually traced from "d'Ypres," because that Flemish town was in the fourteenth century and onwards celebrated for its linen, whereas he shows that a word of Greek origin, *diaperon*, was as early as the eleventh century applied to a certain silken textile, and that this word gradually merged, through *diaper*, into *diaper*. Other names of textiles were derived from the patterns figured on them, often emblematic

combinations of the cross or of the Greek letter gamma. Of the various devices formed from these and of the names so originating, as *gammation*, *stauracin*, *polystauron*, &c., much that is of special interest to the student of ecclesiastical symbolism is pleasantly told by the doctor.

The second section of the introduction relates to embroidery, an art in which the present day has witnessed a great revival in this country, and also in many parts of the Continent. It is gratifying to learn, that throughout the Middle Ages, even anterior to the Norman Conquest, English needlework was highly appreciated both at home and abroad. The *Sion Cope*, the glory of the South Kensington Collection, is undoubtedly of English origin.

Respecting the Bayeux tapestry, of which the Museum possesses a fragment, the Doctor has much to say; that did space permit we would gladly quote, but we must refrain.

The descriptive catalogue itself occupies 340 pages. A considerable part of the collection to which it relates, was purchased as a whole from Dr. Bock, Canon of Aix-la-Chapelle, who has enthusiastically devoted many years to searching throughout Europe for specimens of mediæval textiles; and Dr. Bock relates, with not unnatural self-gratulation, how this enthusiasm was first kindled by the sight of a cope of English manufacture, designed by the late A. Welby Pugin for the well-remembered Mediæval Court of the Exhibition of 1851, in the organisation of which the learned Doctor himself took a leading part; as indeed he did in many other of Pugin's undertakings. We lately heard that another division of the Bock collection has been acquired for the museum at Berlin; possibly this may account for the mutilated condition of some of the rarer specimens here, of which portions may have been needed for both museums. Many of the fine vestments and other textiles in the South Kensington Collection were not acquired through Dr. Bock, but purchased separately at various times. Among these, is the "incomparable" *Sion Cope*, the history of which is singularly romantic. Dr. Bock who believes, judging from the armorial bearings embroidered on its orphrey, that it was worked in or near Coventry, devotes sixteen pages to a description of the method of its execution, and of the various sacred subjects, scriptural and legendary, represented on it. Worked probably while the re-erection of Westminster Abbey by Henry III. was in progress, it appears to have, by some unknown channel, reached the nunnery at *Sion*, near Ickleworth, whence, during the progress of the English Reformation, it was carried by the nuns in their wanderings through Flanders and France to Portugal, where they halted. There the sisterhood remained, until the political troubles of that country in the early years of the present century drove them back to England, where one of the Earls of Shrewsbury gave to these poor ladies an asylum in their declining years. To him they bequeathed their few treasures, including a fine MS. "Martyrologium" of their house, now in the British Museum, and this Cope, which at the Alton Towers sale a few years since came into the possession of the Museum.

Another piece of needlework in the collection, a German embroidered table-cover (No. 4456), tells its own history in five long German inscriptions, narrating with touching simplicity, in the person of the lady who worked it, how she, to honour her husband, wished on her marriage in 1585 to adorn and increase the house furniture, and worked with her own hand this and other cloths; then follow accounts of the births of her children, interspersed with many pious reflections; then, in 1599, is recorded the death of her "truly beloved husband, the Squire Henry von Geispitzheim," closing sadly with the death of her youngest son, and a prayer that "our faith may be true to believe in Thy word steadfastly until we sink into the slumber of death." This table-cover is stated by the label to have been acquired for the small sum of 11s. 8d.

But we must not further linger over the many fascinating episodes which meet us in the

latter pages of this attractive book, the account of the tapestry alone would tempt us to extend this notice to double its length, were we to venture to begin. We heartily commend the book, with, however, one reservation. While fully granting the excellence of the typography (from the well-known press of Whittingham and Wilkins), the goodness of the paper, the liberal margin, the appropriate binding, the beautiful illustrations, some of them in chromolithography, we cannot refrain from wishing that it had been produced, even at the sacrifice of many of these attractions, at a much lower price. A guinea and a half is three times, if not six times, as much as the majority of readers desirous of acquiring such a volume could afford; and it is a book not to borrow or refer to in a library, but to possess and to study at leisure, amidst the objects it so well describes.

R. O. Y.

SELECTED PICTURES.

STA. BARBARA.

Palma, Il Vecchio, Painter.

H. Merr, Engraver.

STA. BARBARA is one of the numerous saints whose names are registered in the chronicles of the Roman Catholic Church; she is said to be the patron of those who, without her intercession, might die impatient. We cannot find the history of the lady in any work within our reach, but some idea of the sufferings and death to which she was subjected may be gathered from the attributes with which she is invested in pictures. These are a tower, her father having imprisoned her in one when a child; and, secondly, the sword by which she was beheaded: to these may be added a third, as the result of the faith and endurance of her life; this is a crown, the symbol of victory and reward. Sta. Barbara, who was the patron saint of Mantua, appears sometimes in pictures by the old masters, either alone or in association with other figures. In Raffaele's famous *Madonna di San Sisto*, in the Dresden Gallery, she is seen kneeling on one side of the Virgin Mary, while St. Sixtus kneels on the opposite side; the representation of Sta. Barbara in this picture is very beautiful. Beltraccio, a painter of the early Milanese school, who died about 1516, left behind him a Sta. Barbara, which is now in the Museum of Berlin; it is a noble, dignified, and statuesque figure. So also is that which is introduced here. Kugler writing of Il Vecchio, says:—"His principal work, however, is an altar-piece in seven divisions, Sta. Barbara with the palm-branch being in the centre, a figure of such devotion and grandeur of repose as Venetian Art has seldom produced." A mere glance at the engraving will show the justice of this opinion; there is a stately, queen-like dignity, allied with grace, in the attitude of the saint, no less than in the expression of her face, said to have been copied from that of the artist's daughter, the beautiful Violante. Sta. Barbara holds in her hand the palm-branch, the emblem of victory; and wears a crown, apparently of thorns, perhaps to symbolise her sufferings.

Jacopo Palma, called Il Vecchio, to distinguish him from his great nephew, whose name was also Jacopo Palma, but who acquired that of Il Giovine, was born about the year 1510, at Serinalta, in the Bergamese territory, but he belongs to the school of Venice, where he especially studied the works of that great colourist Giorgione; in the Sta. Barbara he seems to have adopted him as his model.

* TEXTILE FABRICS IN THE SOUTH KENSINGTON MUSEUM. A Descriptive Catalogue of the Collection of Church Vestments, Dresses, Silk Stuffs, Needlework, and Tapestries, forming that Section of the Museum. By the Very Rev. DANIEL ROCK, D.D. London. Chapman and Hall.



J. PALMA. IL VECCHIO. PINXT

H. MERR. SCULPT

ST^A BARBARA.

LONDON VIRTUE & CO



BRITISH MUSEUM.

THE demand that the British Museum should be opened to the public at those hours during which alone a large portion of the inhabitants of London have any time at their own disposal, appears at first sight to be based upon such self-evident justice, that it is necessary to inquire, with some degree of care, into the objections urged against the step.

We shall not be judged uncharitable if we come to the conclusion that the first of these objections is one dictated by the spirit of Red Tape. In fact, it is the result of a very common, and not altogether execrable, infirmity of human nature. The officers and employees of the Museum, like those of the War Office, the Admiralty, or any other national, or thoroughly permanent, institution, want people to let well alone. They "don't want to be bothered." They have kept certain hours during the whole term of their official existence, and they do not wish to alter them; above all, to alter them in the sense of giving more work for no more pay. Nor is this view entirely unjust.

The reply to this argument of passive resistance is short, but conclusive. Let the pay be in proportion to the work.

This brings upon our back another opponent. The strings of the public purse, in all matters where economy will look well upon paper—no matter at what terrible after cost—are so scrupulously, or rather so ostentatiously, tightened just now, that if it comes to paying more, reasons abundant against change will occur to the official mind. Now we are far from saying that pay, if justly proportioned to work, will be more than at present. It might even be less. But to make such a question depend for its solution on a few hundreds more or less per annum, added to the thousand pounds per week now spent on the museum, shows a cynical disregard of the national welfare for which any person, save the few who evince it, would blush. If the working classes of England wish to see the British Museum, shame will hereafter be his lot who keeps them out because it will, or may, swell the Estimates by a few hundreds per annum.

When, then, do the working bees want to flock to this time-honoured comb? There comes in a question of very different magnitude from the two former paltry quibbles. They want to come after working hours. What does that mean? It means after dark in the winter, and before the long twilight in the summer. It is, therefore, a question of lighting.

Put in that way, the matter settles itself. The Museum should be open during daylight, and no longer. Early daylight, indeed, our habits do not lead us to economise as fully as do the industrious inhabitants of some other countries. Late daylight should be devoted to the convenience of the working-classes. To light the building so as to allow of its being advantageously visited at night would be to incur a risk which no one would be justified in meeting. Fire is the natural and most terrible enemy of Art. To light up the British Museum for nightly visitors would be to trifle with the safety of one of our most precious deposits.

It results from this view of the case that what the public have a right to expect is, that the British Museum should, as a rule, be open from eight or nine o'clock in the morning until sunset. The length of time during which it would be accessible to strangers, would thus vary according to the season of the year. In providing for the proper watching of the galleries under this new arrangement, it might be well to consider intelligence as one among the qualifications of the guardians. Without turning policemen into lecturers, the convenience of the public would be much regarded, and, indeed, the national dignity might be better maintained if the officers of the institution were reminded that whatever be the esteem in which they hold themselves, they are, after all, public servants. If from the highest to the lowest department it was once understood that a civil and intelligent answer was to be given to a reasonable question, the Museum would do much to regain its lost popularity.

PICTURE SALES.

THE tide of picture sales which, hitherto, during the present season, has flowed very strongly on the shore of France, has now fairly set in on our own coast. On the 30th of April Messrs. Christie, Manson and Woods sold, at their gallery in King Street, St. James's, the collection of about ninety pictures, chiefly of the old and deceased masters, formed by the late Mr. William Delafield, of Lowndes Square, Knightsbridge. A few water-colour drawings were included in the collection, the principal example being a fine specimen of Copley Fielding, which was bought by Messrs. Vokins for the sum of 255 gs. We may remark that the sale attracted a very large company to the rooms, and that the "lots" generally induced keen competition.

The oil-pictures included:—'Charity,' G. Koller, a capital work of this living Belgian artist, 111 gs. (McLean); 'A Squall at Sea,' and 'A Calm,' by H. Koekkoek, another living Belgian painter, 95 gs. (McLean and Nixon); 'Old Man and Woman playing Cards,' D. Teniers, 180 gs. (Rutley); 'Peasants playing Cards,' Brauer, 155 gs. (Wardell); 'River Scene,' Vander Capella, 125 gs. (Pearce); 'Portrait of Le Tellier, Chancellor of Louis XIV,' Mignard, 125 gs. (Durlacher); 'View on the Dort,' Von Stry, 105 gs. (Heugh); 'Madonna and Infant Jesus,' Sasso Ferrato, 130 gs. (Wheeler); 'The School-House of St. Roch, Venice,' Canaletto, 135 gs. (Francis); 'Church of Sta. Maria della Salute, Venice,' Canaletto, 310 gs. (Francis)—both these pictures were formerly in the Fonthill collection; 'View on the Dort,' A. Cuyt, 162 gs. (Nixon); 'Portrait of Rubens,' by himself, very fine, formerly in the Woodburn collection, 460 gs. (Pearce); 'A Waterfall,' J. Ruysdael, No. 48 in Smith's catalogue, 275 gs. (F. Nixon); 'Sea View,' with fishing-boats and figures near a pier, small, 515 gs. (Agnew); 'View of Haarlem,' J. Ruysdael, small, £370 gs. (Rutley); 'A Seapiece,' with two figures reclining on the shore, Backhuysen, 140 gs. (Francis); 'A Scene on the Ice,' A. Vander Neer, very fine, 355 gs. (P. Nixon); 'Landscape,' a wooded scene at evening, A. Pynaker, 95 gs. (Hibbert); 'A Card-party,' Jan Steen, from the Oppenheim collection, at the sale of which, in 1864, it was bought for the sum of 480 gs.—it now fetched 500 gs. (Pearce); 'Sea View,' with vessel saluting some one who has just left it in a boat, W. Vander Velde, 210 gs. (Francis); 'Sea View,' with a man-of-war in a fresh breeze, W. Vander Velde, from the Scarisbrick collection, 400 gs. (Addington); 'The Astrologer,' Gerard Dow, an exquisite specimen of the master, very small, 760 gs. (M. Colnaghi); 'View in the Gardens of a Convent,' Vander Heyden, 360 gs. (Francis); 'Landscape,' a cottage on the left, in the centre a man with a stick on his shoulder, preceded by a dog, on the right a group of trees, and a fallen tree in the foreground, Hobbema, small, but considered the gem of the collection, 1,580 gs. (Addington); 'Attachment,' Sir E. Landseer, exhibited at the Academy in 1830, 550 gs. (Agnew); 'Ruin near King's Bromley, Staffordshire, Gainsborough—painted for the family of the late Mr. J. Newton Lane, 750 gs. (Agnew); 'Portrait of Lady Anne Windsor, daughter of Lewis, fourth Earl of Plymouth, and wife of Sir Thomas Broughton,' Sir J. Reynolds, 210 gs. (Sir C. Mills); 'View on the Banks of the Arno,' R. Wilson, 505 gs. (Thornhill).

A 'Head of a Young Girl,' by J. B. Grouze, from the collection of the late Mr. George Hibbert, of Portland Place, was afterwards sold for 400 gs. to Mr. Wilson. The day's sale realised £12,293.

A valuable collection of pictures, chiefly in water-colours, belonging to the late Mr. John Smith, of Prince's Gate, was sold by Messrs. Christie, Manson, and Woods, on the 4th of May. Of the water-colours the principal examples were:—'View on the South Coast,' with stranded vessels and boats, Copley Fielding, 195 gs. (Hill); 'Scarborough from the Sands,' C. Fielding, 300 gs. (Agnew); 'Arundel

Castle from the Meadows,' C. Fielding, 280 gs. (White); 'Southampton Water,' C. Fielding, 485 gs. (Agnew); 'The Pass of Killiecrankie,' C. Fielding, 385 gs. (Agnew); 'Rivaux Abbey,' from the collection of the late Mr. Hutton, of Clapham, C. Fielding, 650 gs. (Agnew); 'The Cottage Door,' Birket Foster, 101 gs. (Anson); 'View in Surrey,' with cows and sheep, B. Foster, 190 gs. (Vokins); 'Art and Liberty,' L. Gallait, 115 gs. (McLean); 'The Lost Path,' F. Goodall, R.A., 140 gs. (Agnew); 'Swiss Peasant-woman going to Mass,' Carl Haag, 105 gs. (Agnew); 'The Tomb of the Three Kings, Cologne Cathedral,' L. Haghe, 250 gs. (Agnew); 'Purple and Yellow Plums, and Red Currants,' W. Hunt, 120 gs. (Agnew); 'Bird's Nest and Apple Blossom,' W. Hunt, 120 gs. (McLean); 'The Death of the False Herald,' Sir E. Landseer, R.A. (engraved), 250 gs. (Agnew); 'The Mock Duenna,' Periera's Studio, D. Machise, R.A., 250 gs. (Agnew); 'Barn Bogle Castle,' with boats and figures, C. Stanfield, R.A., 250 gs. (Garrard); 'Sea View,' with a fishing-boat lowering sail, and men-of-war—approach of a storm, C. Stanfield, R.A., 410 gs. (Agnew); 'A Mountain Scene,' with goats and kids, F. Taylor, 100 gs. (Bale); 'The Stepping-stones,' F. W. Topham, 120 gs. (Agnew); 'Drove of Highland Cattle,' H. B. Willis, 141 gs. (Agnew).

The following are by J. W. M. Turner:—'Cologne,' 200 gs. (Agnew); 'The Castle of Elt, near Coblenz,' 150 gs. (White); 'Rouen,' from the Bicknell collection, 300 gs. (Agnew); 'Château Gaillard, on the Seine,' from the same collection, 190 gs. (White); 'Lowestoft,' 125 gs. (Agnew); 'View on the Coast of Yorkshire,' done for the "England and Wales" series, a magnificent drawing, 600 gs. (Agnew); 'View on the Lake of Lucerne,' 410 gs. (Agnew); 'Windsor Castle, from the Thames,' the celebrated work engraved in the "England and Wales," 680 gs. (Agnew).

The oil-paintings included:—'Isala Mayor, on the banks of the Guadalquivir,' R. Ansdell, A.R.A., 141 gs. (Agnew); 'River Scene,' with ferry-boat and cattle, and 'A Classical River Scene,' with ruins, figures, and sheep, in the foreground; both by Sir A. W. Callcott, R.A., 655 gs. (Bennett); 'Landscape,' upright, with cattle, T. Creswick, R.A., 180 gs. (Agnew); 'The Sailor's Letter,' E. Frère, 245 gs. (Garrard); 'The School—Dinner-time,' E. Frère, 160 gs. (Agnew); 'The Sailor's Holiday,' and 'Sea-urchins,' a pair by J. C. Hook, R.A., 400 gs. (Cox); 'The Painter's Honeymoon,' F. Leighton, R.A., 285 gs. (Barrett). The whole collection, numbering seventy works, sold for £12,432, 10s.

Messrs. Christie, Manson, and Woods, sold, on the 7th of May, the collection of pictures made by the late Mr. T. Creswick, R.A., and the works from his own pencil which, at the time of his death, were yet in his possession. Many examples of the latter, both in oils and in water-colours, were sold in pairs, and even in threes; these it is unnecessary to record. Of those which were sold singly were the following among the oil-paintings:—'A Rustic Bridge,' 100 gs. (Agnew); 'The Forge,' 210 gs. (Agnew); 'Castle Campbell,' with figures introduced since the death of the painter by W. P. Frith, R.A., 270 gs. (Threlfall); 'The coming Shower,' 115 gs. (Agnew); 'A Common by the Seaside,' with donkeys, 105 gs. (Agnew); 'The Village Forge,' 170 gs. (Baker); 'Dorothy Vernon's Doorway,' Haddon, with a figure of a lady sketching, by A. Elmore, R.A., 155 gs. (Fitzpatrick); 'Sunshine and Showers,' with figures by J. W. Bottomley—exhibited last year at the Academy—650 gs. (Agnew).

The pictures in the collection by other artists included:—'The Duet,' Plessan, 155 gs. (McLean); 'Scene on the French Coast,' boats unloading—one of the finest examples of the painter, C. Troyon, 580 gs. (Agnew); 'Two Cows in a Landscape,' C. Troyon, 260 gs. (Hollander); 'Landscape in Anvers,' early morning, cattle ploughing, A. Bonheur, 205 gs. (Gilbert); 'The Douane,' A. F. Biard, 125 gs. (Agnew); 'The Pirate Ship,' a large canvas, A. F. Biard, 130 gs. (Agnew); 'A Brittany Girl,' F. Stone, A.R.A., 150 gs. (Mounsey);

'Melons, Pineapples, Grapes, and Flowers,' T. Grönlund, 195 gs. (Fitzpatrick); 'Scene from Molière,' W. P. Frith, R.A., and presented by him to Mr. Creswick, 230 gs. (Agnew); 'The Shepherd's Revenge,' R. Ansdell, A.R.A., the landscape by Creswick, 115 gs. (Lloyd); 'Spanish Gossips,' D. O. Gibson, 155 gs. (Agnew); 'The Sick Child,' J. Clark, the painter's chief and well-known work, 230 gs. (Agnew). The whole realised £7,250.

We have a few sales in Paris to report since our last.

The collection of the late M. Vis Bloekhuysen was sold on the 1st and 2nd of April, producing £4,865. The more important pictures were:—'The Pasture,' Berghem, £112; 'View of Rhenen,' Cuyp, £204; 'Portrait of Professor Hoornebeck,' F. Hals, £464; 'Portrait of a Dutch Burgomaster,' Vander Helst, £164; 'The Downs of Scheveningen,' Vander Meer the elder, £162; 'The Lace-maker,' Vermeer, more generally called Vander Meer of Delft, an artist, until lately, but little known and appreciated, £240; 'Portrait of a Gentleman,' P. Moreelze, £117; 'Night Effect,' Vander Neer, £122; 'Portrait of a young Nobleman,' Ovens, £120; 'Portrait of M. Huygens,' Rembrandt, £328; 'The Shady Walk,' Ruysdael, £264.

On the 22nd of April the collection of modern pictures formed by M. Yakountschikoff, of St. Petersburg, was sold in Paris. It comprised about fifty paintings, of which the most important were:—'An Italian Sea-port,' A. Achenbach, £280; 'The Road,' Bonington, £162; 'Reading the Scriptures,' Mdle. Henriette Browne, £240; 'View in Switzerland, Calame,' £260; 'The Violin Player,' Decamps, £220; 'Landscape—Rain,' Decamps, £164; 'Brother and Sister,' P. Delaroche, £92; 'Art and Liberty,' L. Gallait, a small replica of this favourite subject of the painter, £288; 'Landscape' (Koeckkoek), £140; 'A Venetian Wedding,' G. Koller, £130; 'The Italian Improvisatore,' L. Robert, an important fragment of the picture destroyed in the Palais Royal, in 1848, £120; 'Recruiting,' H. Tenkate, £160; 'Cattle in the Pasture,' Verboeckhoven, £260; 'Flowers of the Garden,' F. Willems, £100. The collection realised £4,000.

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—The noble statue of the late Earl of Carlisle, cast in bronze from the model by J. H. Foley, R.A., was unveiled in the Phoenix Park, on the 2nd of May, in the presence of the Lord-Lieutenant, the Countess Spencer, and a distinguished company. The figure is upwards of eight feet high, and stands on a pedestal of nearly the same elevation: this is of Wicklow granite. The earl appears habited in the robes of Grand Master of the Order of St. Patrick, with the badge, the garter, the ribbon of the order, &c., &c. The robes are thrown back so as to display the entire front of the figure, which leans slightly to the right; the left arm resting on the hip, the right hand supported on a book. In this statue, and those of Burke and Goldsmith, in front of Trinity College, Mr. Foley is well represented in the capital of his native country—the sister isle.

KIDDERMINSTER.—In the vestry and chantry of the parish church are some pictures, but so defaced with dirt as to be scarcely intelligible, says the *Architect*. One is an original portrait of Baxter, and there is a portrait of Edward VI. by Holbein, and a fine painting of the martyrdom of St. Stephen. Mr. Kennedy, an artist locally known, has been commissioned to clean and restore them.

LIVERPOOL.—The marble statue of the Right Hon. W. E. Gladstone, by Mr. Adams-Aulton, to which we alluded last month, has been placed in a niche of St. George's Hall. It represents the Premier as if addressing the "House;" the figure, which is clothed in rich, yet simple, classic drapery, is dignified and sculptural.

ART IN CONTINENTAL STATES.

ANTWERP.—As we stated two or three months back, a Fine Art Exhibition—the nineteenth triennial—will be held this year in Antwerp. It is open to artists of all countries, and will commence on the 14th of August. Contributions must be sent in not later than the 28th of July, to the Société Royal des Beaux Arts, Rue de Venus. Information relative to the exhibition may be had by applying to this address.

BRUSSELS.—The Academy of Arts has elected Messrs. Slingeneer and A. Robert members, to fill the vacancies made by the deaths of M. Naves and the Baron Leys.

CANADA.—The second annual exhibition of the Society of Canadian Artists (under the presidency of Mr. C. J. Way) took place in February, and was quite a success. It was followed in March by the *conversations* and exhibition of the Art-association, at which H.R.H. Prince Arthur was present.

HAVRE.—The exhibition of Fine Arts in this town is announced to be opened on August 15th, and to close on October 1st. Foreign contributions are invited, the directors undertaking to pay the carriage of works within the French frontier under certain conditions. All particulars may be learned by application to M. Orchard, the Musée, Havre.

KERTCH.—The *Moniteur des Arts* reports that there has recently been found in a tomb in Kertch, in the Crimea, three statues, representing respectively a sphinx, a syren, and a Venus; the last is of terra-cotta, painted. They are assumed to be of the time of Alexander, and have been transported to the museum of the Hermitage, St. Petersburg.

MADRID.—The Spanish Government has given notice that five pictures, by Goya, have been stolen from the Royal Palace in Madrid. The subjects are an allegorical satire, two representations of young children, a guitar-player, and hunters, dogs, &c., in the open field. Engravings of these works have been distributed to the principal museums in Europe, to insure detection in case the pictures are offered for sale.

PARIS.—The Louvre has recently acquired four magnificent antique bronzes, found at Herculaneum in the last century, which have lately been in the collection of Count Tyszkiewicz. They are a statuette of Hercules, a head extremely beautiful of a young man, a bust of the Emperor Emilian, and a mirror-case, upon the lid of which Venus is represented riding on a goat.—The mural decorations in the Church of St. Germain-des-Prés, commenced by the late Hippolyte Flandrin, have been completed by M. Cornu, whose subjects are 'Christ blessing Little Children;' 'The Transfiguration;' 'Christ as the Saviour of the Just;' 'Christ sending forth the Disciples to preach the Gospel,' besides four single figures, Sta. Helena, St. John with the cross, St. Peter, and St. Francis d'Assise. Paris critics speak very highly of these works.

ROME.—The presidency of the Academy of St. Luke, vacant by the death of Tenerani, the sculptor, has been conferred on Signor Coggetti the painter, whose frescoes in Santa Maria in Trastevere and other churches are familiar to all who know the modern Art of Rome. Signor Giacometti, whose great work is the viaduct of l'Arriaccia, succeeds Tenerani as Curator of the Public Galleries and Museums.—The British Archaeological Society of this city has begun the season with its usual vigour, and with even greater success than on former occasions. The weekly meetings are so well attended that the large room of the society is always full; and the excursions following the meetings, to examine the objects on which the lectures have been given, are highly appreciated.—According to the return of the Minister of Commerce, in the Pontifical States, there have been exported from Rome, in the year 1869, old master pictures to the value of 49,776 francs; modern pictures, 875,938 francs; antique sculpture, 28,634 francs; modern sculpture, 1,378,094 francs; total, 2,332,442 francs; equivalent, in sterling, to £93,297.

THE FRENCH EXHIBITION OF 1870.

PALAIS DE L'INDUSTRIE.

In quantity of contribution, the present Exhibition surpasses all that has been done hitherto in this quarter. The augmentation may scarcely be attributed to any influence of the new and more liberal régime, under which Fine Art is now organised in France, as that has only come into action with the year's opening.

The fact, however, may be simply set forth by the following table, comparing the contents of the present exhibition, with those of the year gone by:—

	1869.	1870.	Increase.
Oil-paintings ..	2,453	2,991	538
Drawings	756	1,238	482
Sculpture	554	684	130
Architecture ..	93	136	43
Engravings	203	304	101
Total Increase			1,294

The total numbered catalogue of 1870 (including 26 medallions and 55 lithographs, which are set off evenly against those of 1869) stands at 5,434!

It must be expected that, in such a range, there should be a vast prevalence of mediocrity. On the other hand, what with the severely sterling education of the French school and the vivid competitive fancy of its pupils, but little of the grossly defective should be anticipated.

The proposed regulation of withdrawing a privilege of selection from the great central hall has not been carried out. In several instances a preference, in that regard, has been conceded. Its chief work, and of a high order, is Cabanel's 'Death of Francesca de Rimini and Paolo.' This is given in life-size figures: the scowling avenger withdrawing darkly behind a curtain, leaving his victims, the one reclining calmly on her couch, in the deep sleep of death, the other, in the last contortions of an effort to reach her as she falls. The tenderness of feeling so characteristic of the artist's works, is not lost or forgotten here. The scene is deeply realised. Touch in this large canvas is imperceptible, but its *chiaroscuro* is elaborated with great power: in the former, there is over refinement. In M. Cabanel's portrait of 'The Duchess de V—,' also in this saloon, this is not so felt. The lady is of most delicate mould, and in depicting her, exquisite miniature finish of pencilling is not out of place.

A more ambitious canvas on these walls does credit to the pencil of Robert Fleury (Tony), who came so startlingly before the public in 1866 with his fine picture of the 'Warsaw Massacre.' This again deals in high historic tragedy, 'The Sack of Corinth,' by the Roman Consul Mummius, when the town and all within it was burned down, except the women and children, who were sold as slaves. A group of the latter occupies the whole foreground of the composition. To the right, the air is filled with conflagration; on the left, and considerably in the distance, are marshalled the Roman legionaries. The consul halts his horse grimly at their head. There is no soldier near the front—the grouping female figures are academic, but do not tell their story. The painter was not so full of his theme as in the Warsaw tragedy. He advances, however, as a colourist, and will, no doubt, assume the place of a master.

Of a subject most happy in theme and treatment, we find a touching example in an illustration of 'Faust' by L. E. Adan, a worthy pupil of Cabanel. This represents Marguerite prostrate in her despair against the statue of the Mater Dolorosa. The darkness of the church harmonizes with the situation, and against it is admirably contrasted a bright group of women at the well, as perceptible through the distant church-door. We have seen few illustrations of the great German work to equal this. M. Adan has rather the advantage of his master in vigorous handling.

For that genuine feeling which renders a work invaluable, we must note a modest

canvas by M. Trayer, 'Une Sœur de Bonsecours de Troyes'—representing a Sister of Charity contemplating beside its cot, and reciprocating the sweet affectionate expression of a young girl, whom she, doubtless, has tended through the sufferings of sickness. From the power here displayed—and something of the kind we had from M. Trayer in last year's exhibition—we shall assuredly look for future productions of great beauty.

A fine picture by P. D. Philippot, like M. Robert Fleury's, illustrates the horrors of war, but with an eloquence in its simple incident which touchingly tells its tale. Ruin is indicated around, and a whirlwind of strife seems passing away. In the foreground, by a wrecked dwelling, lies the body of a fair girl—she has lost life and all. A mother, ago-stricken, clasps her hands over her in despair akin to madness. The realisation of this work is, in all respects, most artistic. It is one of those cases where the nude is legitimately introduced without palpable indecency.

The obvious and utter breach of propriety, in regard to this same nude, was probably never before so lavishly perpetrated as in this exhibition. In the range of *salons* there are no fewer than one hundred revelations of this mere modelling. Among them are singular contrasts of style, and not a few of striking beauty; but, after all, there are bounds to decency, which need not be recklessly transgressed.

There is a fair share of portraits on these walls; several of very high quality. Let us give, as due, the leading merit to a lady. In last year's exhibition, the place of honour was assigned to Mlle. Nellie Jacquemart, for a living likeness of M. Duruy, Minister of Public Instruction. The same pencil has equally distinguished itself on this occasion with a three-quarter portrait of Marshal Canrobert, and a full-length of a titled lady—the latter as marked by elegance as the former by vigorous characteristic. What especially distinguishes Mlle. Jacquemart, is a style thoroughly masculine, and contrasted with what we may denominate the photographic mode, to which even such names as that of Ingres are attached. It may not be too much to place her even at the head of the French school. M. Cornak has two works which hold strongly in rivalry to this fair leader; so also may it be said of M. Jalabert. The names of Duran, De Coninck, Cambon, Perignon, Muraton, and Compe-Calix, may also be noted as strong in portraiture. Among French landscape-painters Corot is allowed the first honours; but his theory of divesting foliage of substance, and pretty nearly of form, cannot hold good beyond Paris. His error is a pity, for he has much that is excellent to set off against it. No landscape-painter more thoroughly gives to the eye the sense of "air, thin air." Blum of Dantzic, Coomans from Brussels, Achard, and Ricket, are prominent among the very numerous body of exhibitors who now study nature with more or less of fervour, and with styles subtle or smudgy, as it may be.

The most remarkable sea-view in this collection is M. Courbet's 'Mer Orageuse,' in which there is too much of the ponderous given to the roll of "the vasty deep."

It is needless to say that a gush of cabinet works of *genre* permeates every quarter of this vast exhibition. Many of these are very beautiful in theme and treatment. Among them are several very successful in a vein of wit, or broader drollery. Such is Cortazzo's 'Séance interrompue,' where a young artist is compelled to screen his model, after the manner of Joseph Surface, upon the abrupt invasion of his studio. So Vibert's 'Gulliver fettered as he sleeps,' so also Tissot's 'Partie Carrée,' 'Under the Green Tree,' and so assuredly is Zamacois in his 'Education d'un Prince,' in which he unites to a style of handling emulative of his master (Meissonier), a sense of comedy of which that great artist is incapable.

Among a vast range of sculpture, which figures in the garden of the Palais, there are a few fine works—some of them repetitions in marble or bronze of subjects already applauded in the plaster.

THE NATIONAL GALLERY.

The following list has been officially published of pictures bought for the National Gallery: it shows what they are, when and how acquired, and the prices paid for them. It embraces a period from December 31st, 1865, to the end of March of the present year.

Subject of picture, 'Rhetoric,' and 'Music,' painter, Melozzo da Forlì; date of purchase, June, 1866; former proprietor, Mr. W. Spence, Florence; price £600; 'Christ Blessing Little Children,' Rembrandt, July, 1866, Herr Suermundt, Aix-la-Chapelle, £7,000; 'Portrait of a Lady,' Pietro della Francesca, July, 1866, Signor Egidj, Florence, £160; 'Portrait of a Parish Clerk,' Gainsborough, May, 1867, Mr. J. Wiltshire, London, £325 10s.; 'Head of a Saint,' Domenico Veneziano, August, 1867, Lady Eastlake, London, £27 10s.; 'Head of a Saint,' Domenico Veneziano, August, 1867, Lady Eastlake, London, £27 10s.; 'St. Peter and St. Jerome,' Antonio Vivarini, August, 1867, Lady Eastlake, London, £40; 'St. Michael and the Dragon,' Fra Carnevale, August, 1867, Lady Eastlake, London, £50; 'Leonello d'Este,' Oriolo, August, 1867, Lady Eastlake, London, £25; 'St. Jerome in the Desert,' Bono Ferrarese, August, 1867, Lady Eastlake, London, £55; 'Madonna and Child, with Saints,' Cosima Tura, August, 1867, Lady Eastlake, London, £160; 'St. Jerome,' Cosimo Tura, August, 1867, Lady Eastlake, London, £75; 'Madonna and Child, with Saints,' Vander Goes, August 1867, Lady Eastlake, London, £225; 'Portrait of an Old Woman,' Rembrandt, August, 1867, Lady Eastlake, London, £1,200; 'Madonna and Child, with St. John,' Paolo Morando, October, 1867, Count L. Portalupi, Verona, £900; 'Madonna and Child, enthroned, with Saints,' Pellegrino da San Daniele, Venice, £112; 'Tobias and the Angel,' Antonio Pollaiuolo, and 'Madonna and Child,' Botticelli, November, 1867, Count Galli Tassi, Florence, £1,000; 'Family Portraits' (2), Ambrogio Borgognone, November, 1867, Signor G. Basini, Florence, £160; 'Exhumation of St. Hubert,' Dierick Bouts, March, 1868, Lady Eastlake, London, £1,500; 'Madonna and Child enthroned, with Saints,' Crivelli, May, 1868, Mr. G. H. Phillips, Paris, £3,360; 'Siege of Gibraltar,' J. S. Copley, July, 1868, Mr. W. Grist, London, £400; 'Entombment of our Lord,' Michel Angelo, August 1868, Mr. R. Macpherson, London, £2,000; 'Destruction of Pompeii,' J. Martin, January, 1869, Mr. C. Buttery, London, £200; 'Dutch House-Court,' P. D. Hooge, March, 1869, M. Delessert, Paris, £1,722; 'Fruit and Flowers,' J. Van Huysum, April, 1869, Mr. C. J. Nieuwenhuys, London, £900; 'A Man's Portrait,' A. Cuyp, April, 1869, Mr. C. J. Nieuwenhuys, London, £900; 'Madonna and Child,' Bartolommeo Montagna, September, 1869, Signor Giuseppe Basini, Milan, £180 18s.; 'The Circumcision,' Marco Marziale, September, 1869, Signor Giuseppe Basini, Milan, £1,005; 'Madonna and Child enthroned, with Saints,' Marco Marziale, September, 1869, Signor Giuseppe Basini, Milan, £502 10s.; 'Interior: an Old Woman peeling a Pear,' David Teniers, January, 1870, Mr. G. H. Phillips, London, £600; 'The Procession to Calvary,' Boccaccio Boccaccio, February, 1870, Signor Giuseppe Basini, Milan, £300; 'St. Peter, Martyr,' Giovanni Bellini, February, 1870, Signor Giuseppe Basini, Milan, £280; 'Madonna and Infant Christ, St. John and Angels,' ascribed to Michel Angelo, March, 1870, the executors of the late Lord Taunton, £2,000. Total amount expended in the purchase of pictures for the National Gallery from December, 1865, £27,992 18s.; the cost of the establishment for each year, exclusive of the sum expended in the purchase of pictures (in continuation of Parliamentary paper, No. 122, of Session, 1866) has been for the year ending the 31st of March, 1866, £5,523 19s. 7d.; 1867, £5,736 15s. 2d.; 1868, £5,336 11s. 1d.; 1869, £5,316 2s. 8d.; 1870, £7,565 4s. 7d. The amount for 1870 comprises a sum of £2,008 9s. for the purchase of the library of the late Sir C. L. Eastlake, P.R.A.

EXHIBITION OF THE ARCHITECTURAL SOCIETY.

The Architectural Society opened its twentieth exhibition on the 9th of May, having invited us, with others of its friends, to a private view on the 7th.

The walls display 204 original designs: being, for the most part, plans, sections, and elevations of an exclusively geometric, or architectural draughtsman's character; but in some instances giving perspective views, finished with the care and taste of good water-colour drawings. There are also the usual collection of sketches and photographs of well-known buildings of interest, and a few designs for execution in *terre cotta* and glass. Among these we observed with pleasure No. 146, "Art-tiles," by Mr. G. E. Cooke. The pale tints employed on these tiles are very pure and delicate, and though there is room for improvement both in the selection and in the representation of the female models, the effect of most of the designs is happy.

We fear that there is ample evidence on the walls of the work of architects who begin their work with an elevation, and fit in the plan as may best suit afterwards, thus reversing the only true method of attaining original excellence in design. For example, in Mr. Lee's premiated designs for the Manchester New "Town Hall," we find a great deal of rich detail, piled together with considerable skill; but we trace no evidence of such a truthful, appropriate building as might have grown out of a due consideration of what were the main requirements of a municipal edifice. In Mr. Brandon's "South-west View of Binnegar Hall, Dorset" (No. 49), there is a picturesque turret over the porch. But to the inquiry, For what purpose was the turret built? there comes no reply except—to look pretty. To be a structural feature of the building, and not a mere dummy, it should contain a staircase. But it is not in the place for a staircase. Of this kind of unreality of adornment, the examples are very numerous. Among them we must class a rather picturesque building which is turreted and embattled above, but pierced with comfortable large modern windows below. What is such a design but a confessed anachronism?

The Soane "medallion" is given for the transverse section and elevation of an hotel, which is an endeavour to Gothicise one of those hideous waggon-roofs which are, in one sense, Gothic enough already. The great additional cost of these useless displays of size ought to lead every conscientious architect to set his face against them, on financial, no less than on æsthetic grounds.

'A Design for a Theatre,' by Henry L. Florence, received the Academy gold medal. It is a very appropriate design, and the mode of viewing the structure as a compound, not a simple, building, is truthful and happy. No. 14, 'Design for a Residence,' by H. M. Barton; No. 156, 'House in Park Lane,' by T. H. Wyatt; No. 192, 'Lavington Manor,' by Ewan Christian; No. 200, 'Overstone Hall,' by William Milford Toulon, have all much that is admirable about them. We cannot say this for the glorified shop-front about to be erected at the corner of Oxford and Cavendish Streets. To support ponderous arched storeys, as far as the eye is a guide, on sheets of plate glass, we must pronounce decidedly anti-architectural. Such an appropriate *tour de force* is painful to the cultivated taste.

Very great praise is due to the photographs from works executed in plaster and stone by John Underwood (No. 72 and 73). If the effect of the works is at all equal to that of the photographs, Mr. Underwood ought to have his hands full to overflowing.

Among those silent satires upon contemporary work, the sketches in the first room, we have only space to name those by Ernest George, at Noyon, Chartres, Blois, and Rouen; and St. Catherine's, Brunswick, and the Lady Chapel, Tournay Cathedral, by Edward Sharpe. The visitor will find much to charm him in these and other drawings.

ILLEGAL LOTTERIES AND SHILLING LITTLE-GOES.

THE discussion which took place in the House of Commons on the 6th of May on the subject of illegal lotteries, glided, as is not uncommon in that locality, down the political slope, and rather assumed the character of a game of fence with the Home Secretary than of a serious investigation of a matter affecting public morality. Mr. Charley called attention to the facts, recently brought forward in our own pages, that State lotteries had existed in this country up to 1826, and that the statute-book, to that date, was crowded with acts for raising, for the service of the crown, sums of money by means of lotteries. A committee, which sat in 1808, reported strongly upon the lasting and destructive infatuation, and the ruinous distress, caused by speculation in lotteries; and the State has, since that time, endeavoured to suppress the entire system.

Mr. Charley complained that the Government had winked at the existence of certain lotteries, the proceeds of which had been devoted to Roman Catholic institutions. Mr. Bruce, in admitting that different measures had been adopted in different cases for the enforcement of the law, claimed the right to determine when the law, as laid down by a particular Act of Parliament, should, and when it should not, be enforced; and expressed a lively sympathy for the loss of the "very rich vein of support" which certain Roman Catholic schools had been accustomed to derive from the proceeds of this wholesale and demoralising form of gambling.

Mr. Charley seems to have taken little by his motion, except that he induced the Home Secretary to avow certain principles of action which most former ministers of the Crown would have been eager to repudiate. The resolution to over-ride legislative enactment by administrative favour is new—at least, as an avowal—in this country, and it is, therefore, important that it should be distinctly understood. But the honourable member would have taken up a position more difficult to turn if he had spoken, not only of the passive, but of the active, conduct of Government with reference to these gambling associations. With whatever reluctance it was done, it seems that the Roman Catholic lottery-keepers have been gently reminded that they must close their offices. But the shilling little-goes, which assume the name of Art-unions, actually boast of administrative sanction. Communications continue to pour in upon us, thanking us for our former articles on this subject; and assuring us that we have far understated the amount of the repeated harvests which have been reaped from shilling subscribers. In one case we are told that the "distribution of prizes" occurs not once, but twice, in the year; and that our estimate of the advantages derived by the "committee of management," of whom the name of the "secretary" alone is published, has thus to be multiplied by two. We repeat that the responsibility of the administration, in allowing these appeals to be made to the country under the announced patronage of the Government, is very grave. The results are highly mischievous. Mr. Charley will do good service to the cause of morality, no less than to that of Art, if he supplements his motion as to Roman Catholic lotteries by instituting some parliamentary inquiry as to the neglect evinced by the Government in allowing their sanction to shilling little-goes to be so easily obtained, carelessly continued, and industriously abused.

The remedy, indeed, seems to us easy without any legislative interference; let the Board of Trade withdraw the licences under which these shilling little-goes act in defiance of common honesty. It is, indeed, the duty of the Council of the Art-Union in London to institute a board of inquiry, and to move seriously and energetically in the matter. That they are frauds may be proved by any witness who will take the trouble to see and judge: they do no good whatever, but they perpetrate a large amount of evil, and they ought—and that at once—to be arrested as pernicious nuisances.

MIDLAND COUNTIES EXHIBITION.

THE opening of the Midland Counties Fine Art Exhibition took place under extremely favourable circumstances on Thursday, the 5th of May. It is held in the new Rifle Drill Hall, recently erected for the First Battalion of Derbyshire Rifle Volunteers, in Becket Street, Derby—a building eminently suitable to the purpose, and of great extent: the large hall measuring 150 feet in length by 85 in width, and covered with an elegant arched iron and glass roof. This hall and all the other rooms in the building are appropriated to the exhibition, which is ably and effectively arranged.

The opening ceremony was of great interest. A procession was formed at the Guildhall, and, headed by the town banner, the corporation banner, the battalion band, and an escort of volunteers, proceeded in the following order to the Exhibition-building:—the town crier, the halberdiers, the sword-bearer, and the mace-bearers, all in their state robes, and carrying the town regalia, &c.; the members of the corporation, the mayor's banner, the Mayor of Derby in his gold chain of office, with the town clerk and recorder, mayors of neighbouring towns in their robes of office, the county and borough magistrates, the Bishop of Lichfield, members of parliament, the high sheriff of the county, and a large number of other notables. The Duke of Devonshire, in his uniform as lord-lieutenant of the county, was met at the entrance to the Exhibition by the committee, and, with the bishop, the corporation, and other authorities, passed on to the dais. Here the usual formal proceedings were gone through, and were followed by the performance of an ode, specially written for the occasion, on the grand organ, and by a band and chorus of 200 performers. At the conclusion of the ceremony the Lord-Lieutenant, accompanied by some members of the committee, proceeded through the entire Exhibition, which was thus formally opened. In the evening the mayor, T. W. Evans, Esq., gave a grand banquet to about 200 invited guests, including the Lord-Lieutenant, the nobility, the corporation, the committee, members of parliament, and others.

It is necessary thus briefly to allude to the ceremonial part of the proceedings before passing on to the Exhibition itself.

The oil-paintings and water-colour drawings form a prominent feature in the rooms; and the collection in these departments is one of the best and most choice which has ever been got together in any town in the provinces—the treasures of Chatsworth, of Hardwick Hall, of Calke Abbey, of Bretby Castle, of Allestree, of Ashford, of Chaddeston, of Kingston, of Ogston, of Sudbury, of Kedleston, of Donington, and other mansions, having been placed at the disposal of the committee by their noble owners: the Duke of Devonshire, among many other pictures, contributing Landseer's famous pictures, 'Laying down the Law' and 'Bolton Abbey in the Olden Time'; and Teniers' 'Misers'; and the other exhibitors sending examples of almost every known master, from Raffaele, Fra Beato Angelico, Correggio, Perugino, Holbein, Rubens, Vandyk, and Rembrandt, down to Reynolds, Morland, Collins, Ward, Cooper, Turner, Stanfield, Creswick, Cattermole, David Cox, Rosa Bonheur, Corbould, Hunt, Prout, Chalon, Sir F. Grant, Cruikshank, &c. The collection of paintings by Wright of Derby is marvellously fine and extensive, and includes the 'Oratory,' lent by F. Wright, Esq.; 'Fire, with view of London,' lent by Lord Belper; 'Moonlight Scene, near Naples,' by the Rev. H. Cottingham; 'Village on Fire,' lent by W. Drury Lowe, Esq.; 'The Farrier's Shop,' lent by Mr. Buchanan; 'Virgil's Tomb,' lent by Miss Strutt; 'Old Man waiting for Death,' lent by Sir H. S. Wilmot, Bart.; 'Storm on the Coast,' lent by Lord Scarsdale; 'Sterno's Maria,' lent by Mr. Bemrose; and a large number of portraits lent by various owners.

The Ceramic collection is extensive and remarkably fine—especially in old Derby china and in other rare English works, contributed by

noblemen and gentlemen whose taste and judgment in such matters are well-known.

The gold and silver plate contains many of the finest existing groups and pieces from the matchless stores of the Earl of Chesterfield, the Duke of Devonshire, the Countess of Loudoun, Lord Scarsdale, Sir Henry Wilmot, Messrs. Hunt and Roskell, and others.

In the Indian Court are exhibited some valuable cases of treasures belonging to Lieutenant Colonel Wilmot, M.P., brought by himself from India after the war in which he so gallantly won the Victoria Cross. The Indian Museum and sundry collectors are also contributors.

There are also collections of ancient arms and armour, of antique glass, of carved ivories, of enamels, of miniatures, of wood-carvings, of tapestry, of lace—this last being of extreme interest—of minerals; and last, though not least, of antiquities, principally contributed by Major Cox, Mr. Jewitt, F.S.A., and Mr. Lucas.

In the industrial department are shown all the usual features of looms at work, and of productions of local firms who have earned renown in their various walks. But these we reserve for another occasion.

On the whole the Midland Counties Fine Art Exhibition is one of the best, and bids fair to be one of the most useful, which has yet, in this age of exhibitions, been held any where in the provinces.

NIGHT'S SWIFT DRAGONS.

FROM THE BAS-RELIEF BY J. G. LOUGH.

THIS very beautiful and poetic composition, in the form of a large medallion, was suggested by a line in the *Midsummer Night's Dream*, in a colloquy between Oberon and Puck, where the former gives the latter instructions to perform a certain act; to which Puck replies,—

"My fairy lord, this must be done with haste:
For night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger:
At whose approach, vain things, wandering here and there,
Troop home to churchedyards; damned spirits all,
That in cross-ways and floods have burial,
Already to their wormy beds are gone:
For fear lest day should look their shames upon,
They willfully themselves exile from light,
And must for aye consort with black-browed night."
Act III., sc. 2.

Night is symbolised by a sleeping female, bearing an infant, also asleep, in her arms, and mounted on the back of a double-headed dragon, whose coiled and winged form is remarkably graceful, and is suggestive of great strength: it will be observed that no scales are indicated, but it has instead thick bosses which offer an excellent opportunity for the display of mingled light and shade—qualities so essential to a work of Art of any kind. The rapidity with which the monster moves through the darkened air is shown by the floating drapery worn across the shoulders of Night, as well as by her streaming hair, though it is knotted up. The lower drapery is gracefully disposed in multitudinous, but not heavy, folds. The upper part of the figure, with which the sleeping child is most skilfully grouped, is significant of perfect repose. The little cupid, bearing the slackened rein of government, is made to give judicious balance to the principal group, besides being, in itself, a most attractive object.

Last year we engraved a very elegant work, 'The Lost Pleiad,' by this veteran sculptor, who now rarely—almost never—appears in public through his exhibited sculptures. We know not when Mr. Lough executed his 'Night's Swift Dragons,' but it certainly shows poetic feeling of a high order, combined with matured power of execution.



ENGRAVED BY W. ROFFE, FROM THE BAS-RELIEF BY J. G. LOUGH.

LONDON VIRTUE & CO



PAINTINGS ON PORCELAIN.

It is not often we can speak in terms of such unmingled satisfaction of any attempt to bring before the public the results of an Art-process little known in this country as we are able now to do. In a small but elegant gallery at No. 61, New Bond Street is to be seen a collection of paintings on porcelain, to which we have pleasure in calling the attention of our readers. It is not an exhibition in the sense of taking money at the door. Entrance is *gratis*; the object of the opening of the little gallery being to introduce to public notice the works of the "KUNST-UND PORZELLAN-MALEREI INSTITUTE" of Bamberg, in Bavaria.

The substance on which these lovely bits of colouring are produced is Berlin white porcelain, in slabs of various sizes, up to 20 inches by 26 inches. On these slabs some of the best-known and most beautiful pictures that adorn the chief European galleries are delicately copied by the pupils and artists of the Institute; the copy being made, as far as possible, a *fac-simile*, not only as to drawing, but as to tone and colour. The artistic skill required for this purpose is of the very highest order, as may be inferred from the fact that every colour employed is affected in a special and peculiar manner by the heat of the furnace. Thus, not only must the artist paint in—not what *is*, but what *will be*, when burnt at a certain heat—the colouring of the original, but for his deep Massarin blue, his delicate flesh tints, his darker shades and brighter lights, he must make a different provision in each instance. The colours used are oxides, fixed on with a flux. The Bamberg school, which has been fifty-five years in attaining its present perfection, claims the merit of having originated the method of painting on porcelain with a free full brush, after the manner of a delicate oil-painter. Former works of the same class were entirely stippled in, or painted in points or dots, and the time consumed in the process was such as to render the cost excessive. Stippling is, indeed, used in the porcelain under notice, but it is only by way of giving finish to the flesh and more delicate parts of the picture. The work is repeatedly fired, the process of painting being continued after each firing. Occasionally the *plaque* flies in the process, as in the case of a Madonna by Carlo Dolce, one of the most exquisite faces ever seen, under a deep, full, lapis-lazuli blue hood, which it is melancholy to see cracked in the last process employed. Such a failure speaks more loudly than we can do as to how much is requisite to success.

It is the aim, and to a great extent the successful aim, of the Institute to make each picture as faithful a copy of the original, in style, in tint, and in every artistic detail, as possible. This once effected, the result is, unless there be great violence, imperishable. A value is thus given to their *plaques* that no oil-painting can possess. The porcelain-picture, indeed, is not an autograph; but it will endure when the originals shall be undecipherable relics or heaps of dust.

The style employed differs altogether from the free bold touch of the majolica painter, drawn on the wet enamel surface of an earthen vessel. It is more like that of the miniature painter. In arrangement, such soft, graceful subjects as those which Correggio, Raffaele, or Carlo Dolce loved to paint are those in which the Bavarian artists are most successful. The face of the well-known Io of Correggio is a marvel of delicacy and sweetness. Some German painters, not so well known as they ought to be in this country, come out in wonderful force and beauty under the reproductions by their countrymen. 'The Columbus in Chains,' by Zapf, after Wappers, is a work which cannot readily be over-praised. The death of the Constable Gilbert de Bourbon before Rome, a composition containing twelve figures, by Fauconnier, will be much admired. There is a group by Rubens, 'Phoebe and Elaira captured by Castor and Pollux,' in which the relief of the delicate flesh tints against the gorgeous drapery is a triumph of the pencil. A little group of seven

morini, by the same artist (which has been injured in the firing), is interesting as showing how different are the shades in the earlier and in the later stages of the work. Three large compositions, representing scenes in the history of John Huss, will also attract much admiration. Raffaele's 'St. Cecilia' and a little Italian *pifferaro* are two works that will tempt many purchasers.

Fifteen years ago it was quite impossible to produce porcelain-paintings of such a size as the largest of these works. There is a depot belonging to the Institute at Munich, where are displayed smaller works, down to the size of brooches. Portraits of the late Prince Consort and of most of the members of the royal family have thus been executed with great fidelity.

The pictures now on view in New Bond Street comprise copies of famous works of Raffaele, Murillo, Correggio, Titian, Guido Reni, Carlo Dolce, Rubens, Gerard Dow, Rembrandt, Mieris, Wouvermans, and other old masters; and of Lessing, Paul de la Roche, Wappers, and other modern artists.

These paintings on porcelain cannot but attract the attention of all lovers of the refined and excellent in Art; they are especially calculated to adorn English drawing-rooms. Small, and of exquisite finish, they are accurate copies, by cultivated hands and minds, of the great masterpieces of the world; and while they gratify those who appreciate "things of beauty," they may content the most advanced connoisseurs. No doubt this very interesting collection will find ready purchasers here. Considered merely as an exhibition, it is one of the most attractive of the season.

THE ARCHITECT OF
THE WESTMINSTER PALACE;
AND THE
FIRST COMMISSIONER OF WORKS.

THE lively attention which has been aroused by the contemptuous and unwarrantable treatment of one of the first architects of the day, by a notorious political functionary, of whose conduct the more that is known the less is approved, led to a debate in the House of Commons on the 13th of May, in which a direct vote of censure, moved by Mr. Cowper Temple, gained the support of no less a minority than 109, against 163 supporters of the Government. Considering the kind of *mandat* (as our French neighbours term it) with which so many men were hurriedly sent to Parliament at the last election, it is clear that these numbers have a grave significance.

It is well known that in January last, Mr. Barry, the architect of the Westminster Palace, unexpectedly received a letter informing him that his duties were at an end, and demanding all the plans and drawings of the building, prepared by his late father and himself, which, according to universal professional practice, were his private property. On a modest and dignified remonstrance, he was at once threatened with legal proceedings. Such has been the course condemned.

Now the first objection to this summary proceeding is, the absolute disregard evinced for the public service. When the strange freaks of party politics placed the present Commissioner of Public Works in that situation (because his place was required, or his presence had become unbearable, in his former subordinate post), he took the opportunity of enlarging to a kindred audience, somewhere in the Tower Hamlets, as to his entire unacquaintance with any of the subjects with which a minister of public works ought to be familiar. "What was called Art" was as unknown and as obnoxious to the new Commissioner as was education in a public school. Architects, artists, and market-gardeners were grouped together as persons desirous to prey upon the public; and Mr. Ayrton openly professed that his rule of conduct would be that blind and unsparing parsimony which has always proved one of the

chief sources of national waste—waste, in the first instance, of the results of more enlightened feeling; and waste, in the second instance, of money to replace the loss thus entailed.

In the sole capacity which Mr. Ayrton claims to possess, that of a guardian of the public purse—or a volunteer and unnecessary assessor of the Chancellor of the Exchequer—the First Commissioner of Works has done nothing but make a hole in the bottom of that receptacle, from which no one can calculate how much money will escape. As to what all those who do not think it discreditable to be moved by the instincts of gentlemen will consider yet more lamentable,—the most offensive manner of doing a harsh thing,—we can say little. We do not wish to apply the term brutal to the conduct of any one who may have some of the feelings of a man, if he be ignorant of those of a gentleman; but our vocabulary presents no adequate substitute. All we can say is, that the specimen of what educated men may have to submit to when they come in contact with members of the other class whom the inscrutable caprice of Fortune may have "dressed in a little brief authority" affords a melancholy outlook for the future.

As to the treatment of Mr. Barry there is but one opinion among those for whose verdict that gentleman will care—as to the practice of architects there is yet a word to be said.

English law recognises the right of man to the fruit of his brain, no less than to the fruit of the toil of his arm. It protects this right by various measures, often more or less rude and clumsy—as by patent laws, by copyright laws, and so on; and it admits the right of the inventor, the artist, the literary man, to protect himself.

When a purchaser, public or private, applies to an artist or a man of science for the fruits of his genius, he offers a price for the object. If he wants a picture, he pays for it, and takes it home; if he wants advice, he pays his fee; if he wants a set of designs, he pays for a set of designs; if he wants a house built, he pays an architect first for design, and secondly for superintendence. If he tries to do without an architect, he finds himself much in the position of the man who is his own lawyer—he has a fool for his client. The architect acts in two capacities: as an artist he designs, as a man of practical experience he superintends; the two functions are distinct. Neither of them includes the other. The architect has the right to protect himself against the unpaid use of his power of design, as much as against the unpaid use of his experience as a builder. For what is wanted of him in either capacity he has a right to be paid.

It is, therefore, in accordance, not only with the practice of his profession, but with the general principles of English law, that the fruit of the architect's brain should not be seized on without his consent. To suppose that Mr. Barry, for an annual charge which would hardly cover his expenses, was converted into a mere clerk of the Government, bound to their service, and to none other, and so bound as to be expected to produce for them alone drawings which, without remuneration, should become national property, is to bring forward an hypothesis only admissible by those who, confessedly or not, are entirely ignorant of the proceedings of either Art or science.

Before Europe, educated Europe, which knows that Art is the grand barrier against barbarism—before uneducated England, which in its humiliation is groping after teachers, and demanding schools for its children—those who are responsible for the maintenance of Mr. Ayrton in his post have cause to blush. With what degree of consistency can a ministry ask for an educational grant, while they rank among them a man who takes a pride in decrying education, in glorying in his want of that without which, we have admitted, the nation cannot maintain her place in Europe; and in outraging educated men—both as a class and as individuals? We do not see how Mr. Forster can look the House of Commons in the face while he sits on the same bench as Mr. Ayrton.

MINOR TOPICS OF THE MONTH.

THE ANNUAL DINNER of the Royal Academy does not furnish us with a paragraph. His Royal Highness the Prince of Wales, the Duke of Cambridge, the Prime Minister, the American Minister, and the Archbishop of York were present, and spoke; but the "speech of the evening" was that of Mr. Charles Dickens. More was said relative to the volunteers than concerning Art; there was no intimation of any kind as to certain improvements in the government of the Academy which the public have been led to expect; no word of regret for the many whose hopes have been this year blighted by "rejection;" nothing, in short, that could give pleasure to a single person not of the party "hospitably entertained." The report occupies four columns of the *Times*: we search in vain for a passage worth extracting into our pages, excepting the touching and eloquent tribute paid by the author Dickens to the artist Maclise.

THE PICTURES "REJECTED" by the Council of the Royal Academy this year are very numerous: of the merit of many there can be no question. We speak from our own knowledge when we affirm that several of the banned are very much better than a large proportion of those that have been hung, and might refer to at least a score of excellent artists whose hopes have been thus blighted for a year, whose productions would have been, to say the least, creditable to the exhibition. For this sad result there is no excuse; the spaces in the various galleries are not filled; there is ample room for a hundred more. Any visitor will see this. Another line would, in many cases, have added to, and not taken from, the grace and harmony of the walls. Did the Council call to mind their own time of struggle onwards and upwards? Did they recollect the gloom that saddened their homes when such a destiny shackled their efforts and cramped their energies in the beginning of their own careers? If, indeed, the Council had hung all the works of merit submitted to them, there could have been no just ground of complaint; no one will desire to see pictures hung simply because they are pictures; but if it can be shown, and undoubtedly it can be, that among the rejected are works of very great ability, the productions of artists who are popular and successful, and ought to be so, it will not be easy to be content with a jury who delivered in a verdict contrary to evidence as well as opposed to justice. We might establish a case, and astonish our readers by printing the names of some of the painters who are of the "rejected" in 1870; among them would be an artist who not very long ago obtained the gold medal, has been improving ever since, and offered but one picture, for which there was no place. That picture was sold, but none the less is its producer aggrieved.

THE ARTISTS' AND AMATEURS' SOCIETY held its last *conversations* for the season on the 5th of May. The large room at Willis's was well supplied with paintings and drawings, but the quality of the works, as a whole, was not equal to those we have often seen at these pleasant gatherings. The most interesting contributions, perhaps, were numerous drawings by Girtin, lent by his son, Mr. T. C. Girtin; some of these were remarkably fine examples of this early water-colour painter. Madame Bodichon also contributed several excellent specimens, from her private collection, of

the works of a few leading water-colour artists, and some from her own pencil.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual banquet of this Society was held at Willis's Rooms on the 7th of last month, the Duke of Argyll in the chair, who was supported by several members of the Royal Academy, and others interested in Art and artists. The speeches made on the occasion call for no special remark, except with reference to one subject, to which allusion is made in another paragraph. A digest of the annual report of the Institution appeared in our columns of last month.

ARTISTS' ORPHANAGE ASYLUM.—At the recent dinner of the Artists' General Benevolent Institution some reference was made by the chairman, the Duke of Argyll, and by Sir Francis Grant, P.R.A., to a project for establishing an asylum for the orphan children of artists. We heard a report some time back that a gentleman, whose name had not been made public, had offered the munificent sum of £10,000 towards the erection and endowment of such an institution; and the Duke of Argyll announced that Sir William Tite had responded to an application on its behalf by sending a cheque for £1,000—a most liberal donation, it must be admitted. Sir F. Grant stated that out of the surplus arising from the exhibition of the works of old and deceased artists, held a few months ago at the Royal Academy, it was intended to give the sum of £500 towards the same object. In 1866 Sir Francis notified at the annual dinner of this same Institution that an "unknown friend" had proffered "land and building" for a school for the orphans of artists; and that another "unknown friend" had promised £2,000 towards its support. Whether there is any relationship between these offers and those more recently made we do not know; if not—and even if there is—there seems to be quite sufficient ground for proceeding with the work at once.*

THE SOCIETY OF ARTS had a prodigious "gathering" at South Kensington on the 4th of May, to meet their Royal Highnesses the Prince and Princess of Wales; it is said that nearly 6,000 persons were present. There was no special object to answer; but such assemblages are pleasant to a society that is at once extremely aristocratic and very democratic, numbering among its members princes and peers, with a large proportion of comparatively humble individuals—the only qualification for membership being an annual payment of two guineas. Why, therefore, on the 6th of May there should have been a most "invidious distinction" it would be hard to say; there was a gallery "set apart for invited guests"—invited, that is to say, not to the meeting, but to the gallery. A certain number of the members were thus honoured, but from such honour all the other members were excluded. Now their Royal Highnesses were the guests of the Society, and any member so excluded has a right to protest against a principle opposed to all that is right, wise, and just. There may have been some present whose

* We have made it known that some years ago Mr. S. C. Hall devised a plan for this purpose, and obtained a large number of promises of support; he abandoned it, inasmuch as no applicants could be found who were orphans of artists and in need of charitable aid. Mr. Hall has stated that in case the plan now in agitation were carried out, he would hand to any authorised person the several letters which contained the "promises" he received. He, however, expresses his belief that it would be found now, as it was found then—there are no objects for such a charity. It is scarcely necessary to add that Mr. Hall instituted all requisite inquiries, addressing first the secretaries of the two Artists' Benevolent Societies.

social position does not warrant their seeking companionship with princes, but none the less were the Prince and Princess of Wales the "invited guests" of the whole Society.

MESSRS. ROWNEY have added to their very beautiful examples of chromo-lithography two copies from drawings by Birket Foster, 'The Rustic Stile' and 'The Boat-race': in the one children are wreathing wild-flowers, and in the other they are sailing tiny vessels of paper across a roadside pond; simple incidents, but just such as the artist loves to see and picture, and of which Birket Foster, more than any living painter, knows how to make the most. They are charming compositions, treated with pure feeling for nature and for Art. As specimens of chromo-lithography they are the best this eminent firm has yet issued: we doubt, indeed, if they have ever been excelled: it would be difficult, without close examination, to pronounce them other than original works. This will be readily understood by those who are told that no fewer than thirty stones have been employed to produce them—thirty separate "printings" have achieved these effects; probably, in some instances, a stone was required for a single touch. It is to this exceeding care, with corresponding cost, we must attribute the extraordinary accuracy with which these copies are made. They thus become beautiful decorations of a drawing-room, positive refreshments to the eye, and by no means unsatisfactory to the mind, for they are sufficiently good to content any lover of Art who is unable to obtain original drawings of the greater of its masters.

THE MASON STATUE.—This affair is described in the Birmingham papers as a "muddle": the wisacres who made the selection cannot tell what to do; Mr. Papworth's work may not be executed, but he must be paid for it. It is now proposed to raise by public subscription a sum sufficient to obtain a really good statue or group, and to ignore the stupid principle of competition. To that we must attribute three-fourths of our notorious failures; we trust we are not to go on adding another and another to the long list.

ART AT THE STATIONS.—It is very pleasant to record an interesting fact; a good example has been given at Exeter to the rest of the kingdom. There are few places where Art can be made so fruitful of enjoyment, or so effectual as a teacher, as the railway stations: there is generally much waiting in the rooms; it is often fatiguing, and always listless, for there is no occupation for mind, nor any stimulus to thought. How is it that until very recently there has been no attempt to turn to valuable account the walls of these thronged places? At last the good work has been commenced; it will be discreditable if other stations do not follow the plan adopted by the directors of the Bristol and Exeter Railway, and cover the walls of their waiting-rooms with pictures—paintings, drawings, or engravings. The latter may be had cheap enough, while many artists would willingly lend their productions to be so placed, more especially such as describe adjacent scenery. Even photographs would be desirable—not merely as advertisements, but of neighbouring places of interest, which travellers may thus be lured to visit. It is a good beginning: may we not anticipate much beneficial result from a move at once politic and generous?

MR. CRACE, son of the eminent manufacturer who has in many ways largely aided the progress of British Art-industry,

gave, and has since printed, a lecture to the workmen employed by the extensive firm. Without pretending to much originality, it is a sound, sensible, and useful little pamphlet, that may be read with pleasure and profit by the workmen of any trade. Such a means of intercourse between employers and employed ought to be encouraged, and adopted more frequently; it cannot fail to be useful to both. The master who stimulates his men to the acquirement of knowledge will surely find his account in so doing; he may pay them better, but they will earn more. Steadiness, application, and perseverance are capital in the best sense. Acquaintance with Art principles and practice is a strike for high wages, the potency and policy of which any master will concede; and it is to produce this result that Mr. Crace has spoken and written to those he desires to influence and guide.

THE SCIENCE AND ART DEPARTMENT has published, through Messrs. Chapman and Hall, the first volume of the Catalogue, which has been long in preparation. This is from the letters A to K, inclusive, and is stated on the title-page to be "The First Proofs of the Universal Catalogue of Books on Art, compiled for the Use of the National Art Library and the Schools of Art in the United Kingdom." As the volume—one of more than one thousand pages—is announced to have been "circulated for the purpose of obtaining additional information and corrections," it will be obvious that it is regarded as far from complete; yet, even in its present state, the book is full of valuable information.

THE CRYSTAL PALACE PICTURE GALLERY, always an attractive department of this popular and favourite place of resort, will be found no less inviting this season than in those which are past. Though to the ordinary observer it may present its usual aspect, there are always to be found some novelties on close examination, for the scenes are ever shifting; constant purchases create vacancies, and these vacancies are immediately filled up by the courteous and indefatigable "keeper," Mr. Waas, who always has a good *corps de réserve* of British and foreign paintings and drawings to take the places of those which are removed by buyers.

THE LATE GEORGE CATTERMOLLE.—The project of erecting, by subscription, a monument to the eminent artist at the cemetery, Norwood, progresses—but slowly; the required sum, though by no means a large one, has not yet been obtained. Subscriptions will be received at the bank of Messrs. Coutts, or by Mr. Frith, R.A.; Mr. Evans, of Eton; Mr. Tom Taylor; or Mr. S. C. Hall.

A NEW GALLERY OF MODERN PICTURES has been opened at 67, Berners Street. It consists of 185 paintings and drawings: some are good; but the majority are of a very second-rate order: the names of Fraser, R.S.A., Hargitt, John Burr, Ballantyne, R.S.A., F. R. Pickersgill, R.A., Lee, R.A., Fitzgerald, Dobson, R.A., George Smith, Maw Egley, and others, are attached to pictures of merit and redeem the collection. It is intended to change the exhibition "quarterly": no doubt the second will be better than the first, and there is no reason why the old "habitat" of artists should not again prove attractive to the public. At least, the gallery is well suited to the purpose to which it is now applied.

M. BARRAUD has painted a good picture of her Majesty's Ministers "assembled in Cabinet Council;" and it is exhibited at the gallery, No 11, in the Haymarket. The

arrangement—some seated, others standing, round the table of a room in Downing Street—is good: the composition displays much skill; for it is by no means easy so to vary the attitudes of a dozen gentlemen in modern dresses as to produce a work that shall be in any degree picturesque. The likenesses are in all cases satisfactory: we at once recognise Mr. Gladstone, Mr. Bright, the Duke of Argyll, the Lord Chancellor, Lord Granville, and the other ministers who make up the group. The "eminent persons" have not, we presume, given actual sittings to the artist: he seems, however, to have studied them well; and the portraits may be accepted as true, with a slight poetical rendering, far more agreeable than so many photographs. The picture is, of course, to be engraved; and it cannot fail to make an effective engraving: the "Cabinet" has many partisans and admirers, but interest in the print will be shared by the public; for the men who compose it are men of mark in the age, who have inscribed their names in the book of British history, and will be remembered when centuries have passed. The print will be published by "Messrs. J. W. Brown and Co."—at least, they are announced as "the purchasers of the copy-right."

A SILVER VASE, partly gilt, with panels in *repoussé*, has been designed, modelled, and made by Messrs. E. and E. Emanuel, of Burlington Street (not to be confounded with Mr. Harry Emanuel, of New Bond Street). It is the prize vase to be given to the most successful pigeon-shooter at Baden-Baden in August next, when, it would seem, a match is to come off in that famous city of pigeons; and he who kills the largest number of the pretty and innocent birds will be rewarded for his ability by this very charming work of Art. Messrs. Emanuel have done their work well: it is executed with great skill; and although there is nothing remarkably new in the design, novelty is obtained by the introduction of several *alti-relievi*, copied from the famous frescoes in the Trinkhalle of Baden; these being founded on romantic legends of Germany, especially such as more directly appertain to the locality. The shooting is to be "international;" and it is not unlikely that the vase will return to England.

INTERNATIONAL EXHIBITION OF 1871.—Her Majesty the Queen has expressed her intention to give a prize of 1,000 francs (£40) for the best fan painted or sculptured by a female artist under twenty-five years of age, and exhibited next year. The competition will be international.

ART-POTTERY.—At McLean's Gallery in the Haymarket there is now exhibiting a collection of very remarkable works—the productions of the well-known and highly-esteemed artist, Mr. W. S. Coleman. They are paintings—not on paper or canvas, but on porcelain slabs, executed at the renowned manufactory of "Minton," at Stoke-upon-Trent. Each is from a design by Mr. Coleman, and the series does him great credit: it is very varied; the artist indulges a free fancy, and is graceful in all the compositions he thus presents to us; sometimes, indeed, he reaches high Art, and is never other than pleasing. We may not compare their execution with those of the famous school of Munich, where painting on porcelain has arrived at a state of great perfection; yet Mr. Coleman has shown how much the art may be elevated. We rejoice that a painter of so much ability has thus associated himself with an art for which comparatively little has been

done in England by artists who are not absolutely educated to that branch of the profession. It is an example we hope to see extensively followed. We are not, indeed, without many competent, and some accomplished, painters on porcelain: the flowers, single or in groups, in branches or in bouquets, produced by Mr. Hurten for Messrs. Copeland; the figures of Mr. Bott, painted for the royal works at Worcester; numerous specimens issued by Messrs. Minton, prior to this to which we immediately refer, have not been surpassed by the best of the more recent efforts of Sévres; but those of Mr. Coleman differ materially from any with which we are acquainted, and are calculated to give strong impetus to the art.

GUSTAVE DORÉ.—The *Gaulois* asserts that this popular artist has lately signed a contract for five years with an English publisher, by which he undertakes to come to London for two or three months every year to make 250 designs on each occasion. For these, adds the *Gaulois*, he is to receive 250,000 francs a year, or £10,000—that is to say, £40 for each design—making a total of £50,000 for the five years.

A STATUE OF LORD PALMERSTON, by Mr. R. Jackson, will shortly be placed in Westminster Abbey. The figure is of heroic size, upwards of 8 feet in height, and represents the deceased statesman in the robes and decorations of the Order of the Garter: it is a commission from the Government.

INSTITUTE OF BRITISH ARCHITECTS.—The royal gold medal has this year been awarded to Mr. B. Ferrey; the Soane Medallion to Mr. E. C. Lee; the Institute's silver medals to Mr. E. J. Munt and Mr. G. H. Guillaume; a "medal of merit" to Mr. A. Hill; and a prize of books to Mr. R. A. Came.

THE DEMIDOFF COLLECTION of Fine-Art curiosities, in almost the entire range of works so classified, occupied, with brief pauses of interval, two months in the sale by auction, and produced the enormous amount of 4,863,031 francs, or rather more than £193,521. The sale was brought to a conclusion on the afternoon of April 28th; and at midnight of the same day died suddenly its late owner, Prince Demidoff—the reaper, but not the holder of this rich harvest.

MR. CREMER, of Regent Street, has been devoting his time, skill, and talent in devising novelties in the form of "Easter Eggs;" they are intended as gifts during the most cheerful of our festivals, when spring is full of hope. They do not assume to be works of Art, although prettily decorated, and filled with useful or agreeable "knick-knacks" of various kinds. He has, however, produced a little book of pleasant reading, in which he traces the history of the custom from the earliest times to the present. That custom has gone out in England, but it remains in full force in Germany and France. In some of the English counties, however, it is still alive; and Mr. Cremer gives us curious information concerning it in Cheshire and in Cumberland.

BEWICK'S WOODCUTS.—Messrs. L. Reeve and Co. are preparing for early publication a series, stated to amount to upwards of 2,000, of the various engravings of all kinds by Thomas and John Bewick, with a descriptive catalogue of the blocks from the pen of their owner, the Rev. Thomas Hugo. Only 250 copies of the work will be printed, in the form of a large and handsome volume of 500 imperial quarto pages.

REVIEWS.

SPECIMENS OF THE DRAWINGS OF THE MASTERS, FROM THE ROYAL COLLECTION AT WINDSOR CASTLE. Descriptive Text by B. B. WOODWARD, B.A., F.S.A., Librarian to the Queen, and Keeper of Prints and Drawings. Published by Macmillan & Co.

Mr. Woodward did not live long enough to see the result of his labours, so far as regards this work, in the hands of the public; he died shortly before it made its appearance. Objects of every kind of Art that are among the treasures of royalty are not easily accessible; and it is well known to amateurs and collectors that in Windsor Castle is a magnificent accumulation of drawings by the old masters scarcely inferior to any in Europe; in number they exceed twenty thousand, of all schools that of the Italian predominating largely. "The history of this great collection," says Mr. Woodward, "is still but imperfectly made out. It is certain that it contains none of the drawings which were possessed by Charles I. It appears to have been commenced by the purchase of the Holbeins, the Leonardo da Vincis, the Parmigianos, and many others, by Charles II., under the counsel of Sir Peter Lely, at the first sale of Lord Arundel's collection, which took place in about 1675, at his house, then called Tart Hall, now Stafford House, in London. These drawings, partly in consequence of the death of Lely, but still more on account of the well-known careless indifference of Charles II., were completely lost sight of for about seventy years." Caroline, queen of George II., first discovered the Holbein drawings in an old bureau in Kensington Palace, and the Leonardo da Vincis and the rest were found in the same palace soon after the accession of George III. The bulk of the collection was purchased by order of the latter king in Italy; Dalton, the first keeper, having been commissioned to secure them.

The "Ten Masters" whose works have been selected for reproduction, by the carbon photographic process, are—Michael Angelo, three examples; Perugino, one; Raffaello, four; Julio Romano, one; Leonardo da Vinci, four; Giorgione, one; Paul Veronese, one; Poussin, two; Albert Durer, one; Holbein, two. Of these we may specially point out the wonderful design by Michael Angelo, 'Prometheus Vincitur,' and another by the same artist, a group of figures in the act of shooting arrows—or presumed to be doing so, for the arrows are not seen in the composition—at a figure on a pedestal: it is most vigorous in action and drawing. Raffaello's 'Division of the Land,' one of his Bible subjects executed for the Vatican decorations, is a very free sketch in pen and ink: his 'Miraculous Draught of Fishes' is carefully finished and very beautiful. Julio Romano's 'Jupiter and Plato' is a remarkably bold design, and most picturesque in arrangement, but the heads of both are disagreeable. Leonardo da Vinci appears, among other examples, in the head of Judas, the study for the figure in 'The Last Supper,' and the head of an old man, fine and full of character. Paul Veronese's single drawing is a finished study for his famous picture of 'Christ at the House of Martha and Mary,' now at Turin. One of the two drawings by Niccolo Poussin is a very fine composition, classic in character, though representing a subject of early Jewish history, 'Moses and the Daughters of Jethro.' Of Holbein's two, one is 'Solomon and the Queen of Sheba,' a composition of numerous figures somewhat conventionally arranged, yet not inelegantly; Solomon looks rather undignified on his throne of state, a burly figure of our Henry VIII. type. The accessories and all the draperies are rich in design.

"Drawings by the hand of great masters have always," wrote Mr. Woodward, "been held in very peculiar esteem by the deeper students and lovers of Art." By this class these first thoughts, and in some instances the matured thoughts, of the men represented here will be fully appreciated.

In the interest of Art it is much to be regretted that Mr. Woodward did not live to

complete the descriptive catalogue of all the drawings in Windsor Castle, a labour on which he had, we believe, been employed for several years. This, and the reconstruction and remounting of the collection, were undertaken in conformity with the wishes of the late Prince Consort.

MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN. By WILLIAM CHAFFERS. Published by J. DAVY AND SONS, LONG ACRES.

In this very valuable work Mr. Chaffers has exhausted the subject: it would seem as if the various topics discussed could not receive further elucidation; it is a third edition "revised and considerably augmented," and contains no fewer than 2,200 "potters' marks and illustrations" engraved on wood as fac-similes. The book is now, therefore, not only a most important aid to all who take interest in the theme, but is indispensable to collectors and dealers. Moreover, Mr. Chaffers has made the volume pleasant reading: notwithstanding the apparently dry nature of the matters described and explained, some of the chapters are exceedingly interesting.

The book consists of nearly 800 pages; some idea will therefore be conveyed of the "augmentations" when we state that the first edition contained 270 pages, and the second edition 570 pages. We may take into account not only the additions, but the corrections. In such a compilation errors were unavoidable: it was remarkable that in the previous volume there were not so many, but so few; some of them were pointed out, and in a very ungenerous spirit, by M. A. Demmin in a publication, "Une Guide de l'Amateur de Faïences et de Porcelaines," issued in Paris. Mr. Chaffers retaliates by showing the mistakes into which M. Demmin had himself fallen, such as describing Bow to be near Leeds, and many others of greater importance. We believe his book contained more errors than did the second edition of Mr. Chaffers' work; such as did occur in this second have been revised in the third edition: but several of those to which M. Demmin directed attention were not errors at all, and that Mr. Chaffers clearly proves.

Mr. Chaffers gives us a long list of his authorities, and a copious index; the volume is admirably printed, and, although somewhat "bulky," has a very elegant appearance.

We consider the book to have done all that could be done; as we have said, it is an indispensable guide to all who either for business or pleasure take interest in the subject; for the history is dealt with, and the characteristics are described, of every porcelain and earthenware manufactory of which there exist any records.

A TEXT-BOOK OF ART-STUDIES, FOR USE IN SCHOOLS AND FAMILIES. By HENRY WARREN, K.L., President of the Institute of Painters in Water-Colours. Published by W. MACKENZIE.

Mr. Warren prefaces his book with some valid grounds for its appearance. He finds that none such exists; he considers a work of the kind to be a desideratum in the present state of Art-education; and though he has been much and long engaged in Art-teaching, he has found, and still finds, almost all his pupils and those of others "ignorant of the knowledge that this little work professes to supply."

Into fewer than a hundred pages he has condensed a large mass of information, of which every young artist, and, indeed, every one of liberal education, should have some knowledge. The principal subject is a list, in chronological order, of most of the chief painters, sculptors, gem-engravers, and illuminators, from the earliest period to the close of the last century, in a series of short biographical sketches. At the end of the list each century or era has to record appears, in the form of a note, an enumeration of contemporaneous acts, events, and personages, so that we find history supplementing Art. Then, towards the close of the book, are some short chapters on the various ancient schools of illuminators; and, finally,

brief treatises on the materials and means employed in the various departments of Art, sculpture, oil and water-colour painting, gem-sculpture, and illumination. All this, it must be acknowledged, is a large field to traverse; but Mr. Warren's happy faculty of selecting and condensing has enabled him to crowd much within very small limits comparatively.

NOTES ON THE FOLK-LORE OF THE NORTHERN COUNTIES OF ENGLAND AND THE BORDER. By WILLIAM HENDERSON. Published by LONGMANS & Co.

Folk-lore is a term not to be found in any of our dictionaries, but it is for all that one of the most expressive words, or rather compound words, in use among us. It is simply a combination of two good old Saxon words—*Folk*, folk, the mass of the people, and *lor*, lore, learning, doctrine, lesson, or instruction. Thus "folk-lore" becomes of the same class of terms as "folk-land," "folk-right," and "folk-gemote," and also of "book-lore," "saint-lore," &c. It simply means, in contradistinction to "book-lore" (scholastic learning, or learning gained from books), the traditional stories, the superstitions and beliefs, the charms and omens, the proverbs and sayings, the "common saws" and the "wise saws and modern instances" of every kind which have been handed down orally from generation to generation, and belong literally to the "folk," or people. It is one of the most important helps to a proper understanding of the manners, habits, and sentiments of our forefathers, and is an invaluable aid to the historian. The study and collection of folk-lore have been much followed of late years, and to a host of writers we are indebted for a vast amount of information which would otherwise have been irretrievably lost.

Mr. Henderson's volume is one of the most entertaining and useful of its kind that has come before us, and is one which, along with Mr. Harland's "Folk-Lore of Lancashire," we cordially recommend to our readers. The author arranges his excellent volume under the following heads:—I. "Life and Death of Man," in which he gives the folk-lore of more than "seven ages" from the cradle to grave, including births, baptisms, cradles, first visits of the child, cutting of nails, childhood, confirmation, marriage, kissing the bride, throwing the shoe, hotpots, rubbing with pease-straw, racing, whistling women, cauld-ridding, death, corpses, &c., &c. II. "Days and Seasons," from the commencement to the close of the yearly cycle, with notes of the observances of different festivals. III. "Spells and Divinations" of all kinds, for bringing about the wishes of young men and maidens regarding their future partners. IV. "Portents and Auguries." V. "Charms and Spells," for almost every conceivable ailment. VI. "Witchcraft." VII. "Local Spirits," such as Brownies, Dobies, Kilmoulies, Duners, Powries, Wag-at-the-Wa's, Barghastis, Habbetots, and others. VIII. "Worms or Dragons." IX. "Occult Powers and Sympathetics." X. "Haunted Spots." XI. "Dreams;" and an "Appendix," by Mr. Baring-Gould, on Household Tales.

The book is admirable in arrangement, and is issued of a convenient size, its only drawback being the want of an index.

THE MINISTRY OF SONG. By FRANCES RIDLEY HAVESGAL. Published by the CHRISTIAN BOOK SOCIETY, King William Street.

This volume is the production of a lady of taste and talent, whose mind, moreover, is imbued with the noblest element that can dignify our human nature. Her poems are of varied character, but always fragrant with simple and earnest piety. The expositions of short Scripture passages have much beauty as well as solid practical meaning. The author is the daughter of the late Rev. W. H. Havesgal, Canon of Worcester Cathedral, a good man, and gifted with musical ability of a high order. To all lovers of poetry of a devotional class we heartily commend "The Ministry of Song."



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THE English word corn is derived from the Saxon or German word *born*, and originally meant any round, small, hard body, like a seed; but is now generally employed to designate all the seeds used in making bread or eaten, such as wheat, oats, maize, barley, rye, rice, &c. In the most limited application of this term we find it used simply in connection with the particular grain which forms the staple breadstuff of the people. For example, in Scotland and Ireland, corn, in popular parlance, means the grain of the oat; in the United States the term is applied to maize seed; while in England, wheat, barley, and oats are collectively called corn.

Flour made from corn contains far more nutritious matter than is present in any equal weight of any kind of flesh, fowl, or fish. In 100 parts of lean beef or mutton there are 74 parts of water, whilst 100 parts of rice-flour contain only 13 or 14 parts of water. Indeed, it is pretty certain that a large proportion of the 26 per cent. of dry matter found in meat is indigestible, whilst there is good reason to believe that every particle of properly prepared rice farina is capable of being assimilated by animals.

As an article of food, RICE—the food of three hundred millions (300,000,000) of people—possesses advantages over the other cereal grains. It is richer in the fat-forming elements of nutrition; it is easily digested, and is the least heating of the farinaceous foods. The recent remarkable advances in animal physiology have led us to regard the fat-formers (non-nitrogenous matters) as the most important of the food principles. Now RICE CORN contains a larger proportion of fat-forming materials than any other grain, and therefore, in the present condition of physiological science, it must be assigned the highest place amongst the farinaceous foods.

In Dr. Cameron's *Lectures on the Preservation of Health*, the composition of Rice is given as follows:—

Water	...	...	...	14.00
Flesh-formers	...	...	...	0.00
Fat-formers	...	...	...	70.00
Woody Fibre	...	...	...	0.00
Ash	...	...	...	1.00
				100.00

No food is more easily digestible than RICE; this has been established by the strictest scientific evidence.

Dr. Beaumont drew up a table showing the relative degrees of digestibility possessed by various kinds of food. At the very head of this list he places RICE, the digestion of which occupies only one hour. We extract the following from Dr. Beaumont's table:—

TIME OCCUPIED IN THE DIGESTION OF FOODS.

Food.	Preparation.	Ers.	Mins.
Rice	1 0
Sago	1 30
Lean rare Beef	2 0
Fresh Mutton	2 0
Wheat Bread	2 15
Pork Steak	3 15
Duck, Domestic	4 0
Cabbage	4 30
Pork, fat and lean	5 15

The structure of the RICE seed is very delicate, and the flour which it contains is remarkable for its fineness and beauty of colour. No grain admits of being reduced to so fine a state of division as RICE, and hence this corn is the best adapted for the preparation of an easily digestible and highly nutritious Corn-Flour.

For years past J. & J. Colman have been engaged in experiments having for their object the production of a Corn-Flour superior to any kind at present offered to the British public, and they have succeeded in producing one which fully answers their expectations and wishes—from RICE. The crude matters which exist in every description of corn, and of which portions are allowed to remain in ordinary flour, are carefully eliminated from their Corn-Flour.

They therefore strongly recommend it as a most suitable food for persons suffering from the various forms of dyspepsia, or from feeble digestive powers. No other farinaceous aliment is so easily digested, and it may be partaken of late at night, so little does its assimilation to the body interfere with the faculty of sleep.

Colman's British Corn-Flour is superior to ordinary preparations as a food for invalids, delicate persons, and children; and possesses great advantages over arrowroot, tapioca, and various other amylaceous foods.

Corn-Flours prepared from wheat, maize, or Indian corn, and other grains rich in nitrogen, contain a large proportion of gluten and albumen—substances difficult of digestion. Flour made from wheat, oats, or maize,

consists essentially of gluten and starch, but if the greater part of the starch were removed, the highly glutinous residue would be, if made into bread, tough, unpalatable, and difficult of digestion. Colman's British Corn-Flour contains less gluten than is found in the other kinds of Corn-Flour, and therefore the preparations of it are lighter and more digestible, while, as already shown, they are non-irritating, and are abundantly nutritious.

Arrowroot, sago, and tapioca are frequently used as a substitute for Corn-Flour because they are so easily digested, owing to their lightness, their mildness, and their freedom from gluten, and other nitrogenous matters. But these substances are not perfect food. They cannot form lean flesh, or muscle, nerve, brain, or bone. They are only convertible into fat, and are used for the purpose of maintaining the internal heat of the body. An animal would soon perish from starvation if fed only on arrowroot, sago, or tapioca.

In its properties, Colman's British Corn-Flour may be regarded as intermediate between the ordinary breadstuffs of Great Britain and the delicate food starches—arrowroot, &c. It resembles the breadstuffs in containing nitrogenous matters, which are capable of nourishing every part of the body. On the other hand, it is like arrowroot—light, delicate, and easy of digestion. Colman's British Corn-Flour combines in itself all the valuable nutritive properties of the farinaceous bodies, whilst it is altogether free from the dietetic defects which distinguish these two great classes of food. In no other perfect vegetable food is there so large a portion of actual nutriment; in no other are the alimental principles in a state so favourable for easy digestion. It has the advantage of being equally suitable for the diet of the strong and healthy, and for that of the weak and sick. It may be used by the very old, and the very young; and it will be found as great a favourite in the dining-room as in the nursery.

J. & J. Colman have received from medical and scientific men, as well as from many others who have practically tested the truth of the above statement, the strongest expressions of approval; they have, therefore, the greatest confidence in recommending to the public their **BRITISH CORN-FLOUR**.

To be obtained of all Grocers, Druggists, &c., in 1 lb., $\frac{1}{2}$ lb., & $\frac{1}{4}$ lb. Packets.